



A TECHNICAL JOURNAL, DEVOTED TO THE ART OF PRINTING.

VOL. XVIII—No. 1.

CHICAGO, OCTOBER, 1896.

TERMS: \$2 per year, in advance.
Single copies, 20 cents.

TITLES—AND CHARACTER IN TYPE.*

BY WALTER EMMERSON.



IN the titles of books lies a subject for much interesting study; one, however, that is too often dismissed in a very few words, as though it were of but small importance, and one on which, because little ornamental typography is involved, little could be said. Nevertheless, it requires as much taste and judgment to produce an artistic title as is necessary for the best class of jobwork, where more latitude is allowed the workman in the selection of material and the arrangement of it. The titles of books are worthy of more attention than is usually given them, if only for the reason that they will tell of the taste and ability of the man who handled the type long after the last copy of more elaborate jobs has passed out of existence.

The object of this short paper is not to treat of the title in its historical aspect, nor on its purely technical side, but rather to endeavor to discover if there is not some principle that should guide us in the selection of type for titles, and which will also be of use in general jobwork. We are so often told that a job is or is not artistic, or that an effect is or is not harmonious, by critics who will not attempt to point out the why and the wherefore of the matter. If, however, we can find what qualities give character to a few of the most common and simplest faces, we shall be on the right road to formulate some rules by which not only titles but all display work may be judged good or bad.

In the composition of a title-page, the compositor, being restricted in his choice of type, and being almost entirely debarred from the use of ornaments and embellishments, must before all things cultivate a good eye for proportion and good judgment as to the relative importance of the words which compose

the title. The first question to ask oneself should be, What is the nature of the book? Does it treat of financial or matters of a kindred nature? Does it deal with matters concerning art? Is it a novel, or is it a classic to be issued in a beautiful binding? Whatever is the character of the subject matter of the book the character of the letter in which the title is to be set should be in accord with it. It should be in a limited sense representative. If not representative, at least it should not be contrary to the spirit of the work. We should not expect to find the entrance to a church decorated in a manner suitable for a theater; nor should we expect to find the entrance of a book—which is the title—on a scientific subject, for instance, set in type which would answer for a light and frivolous novel.

For books on scientific or commercial subjects I can conceive of no more fitting letter in which to set the title than a plain old style. It has an outspoken business cut, a straightforward look; it seems to be devoid of sentiment; it would appear to stand for plain speaking. A title well set in this letter would seem to assure the reader that in the pages that follow nothing is sacrificed to effect, but what the writer conceives to be the truth is honestly and clearly stated. But what gives the old style its plain-speaking, unsentimental face, or, indeed, has it such? It is generally accepted that the appearance of a building which is one of width rather than height, and in which the lines are long and straight, is most suggestive of settled seriousness, and the rounded Norman arch adds to this effect. (See Fig. 1.) These qualities are all present in the old style letter, and the effect on the mind of the lines of one should be the same as the effect of the lines of the other, apart from mere mass.

In books dealing with art subjects, try as you may, you will find no letter so suitable as a French old style. It is strong, simple, yet dignified. A curve is of the same value, whether we see it in the arch of a Gothic cathedral or in a piece of hard

*Mr. Emerson is the president of the Knickerbocker Technical Club of New Rochelle, New York. The above paper was read at a recent meeting of the club.

printer's type, the same art principle underlies each, and the reason why a French old style is so much more beautiful than a plain old style is found in the difference between a rounded Norman arch

Grecian temples; like them, it is the picture of repose, and gains this appearance from the same cause, as is readily seen from the diagram. (See Fig. 3.) There is an entire absence of the many



FIG. 1.—TEWKSBURY ABBEY, ENGLAND.

and a pointed Gothic one. The French old style gains its dignified and beautiful appearance from the fact that the general effect of the letter is one of height and not width, and the æsthetic value of this is in adding grace to the letter, just as in the human form we associate breadth of figure with physical strength, and well-proportioned height with grace and beauty. The fact that the lines are of more uniform weight, and that the angles which add so much force to the plain old style are absent in the one we are considering, also gives a more pleasing effect.

For a book which has gained a place as a literary classic, such as any of the writings of Washington Irving, the title could not be set in a better letter than the Tudor black. It seems to possess the very qualities that characterize the work of this author. The strength of its lines gives it a substantial appearance, while it is rich in graceful curves, always springing upward like the tracery in a Gothic window, and the light lines which appear here and there add a delicacy to the whole. (See Fig. 2.) Although the Model Black much resembles the Tudor Black, it gains greater beauty from the freedom of the curves and flourishes with which it abounds, but this renders it somewhat unsuitable for titles, as the smaller sizes become indistinct.

A word must be said of the Gothic; it seems to find its parallel in the outlines of the earlier

angles and small curves of the old style, and the softer ones of the French old style. It has width rather than height, and there is no contrast of light and heavy lines, but a strict uniformity prevails throughout.

Whatever letter is selected should be used in every line of the title; it should also be used for page heads, chapter heads and half-titles. Different type for these lines and pages is destructive of unity, and absence of unity is always distasteful.

Condensed and extended letters should never be used; they are unnatural in appearance, and have no more beauty than a very tall thin man or a very short fat one.

A title should be displayed in the most simple manner possible.

Beware of ornaments and avoid all "box" effects. It is not rarely we see a book, which otherwise presents a good appearance, cursed with a title that

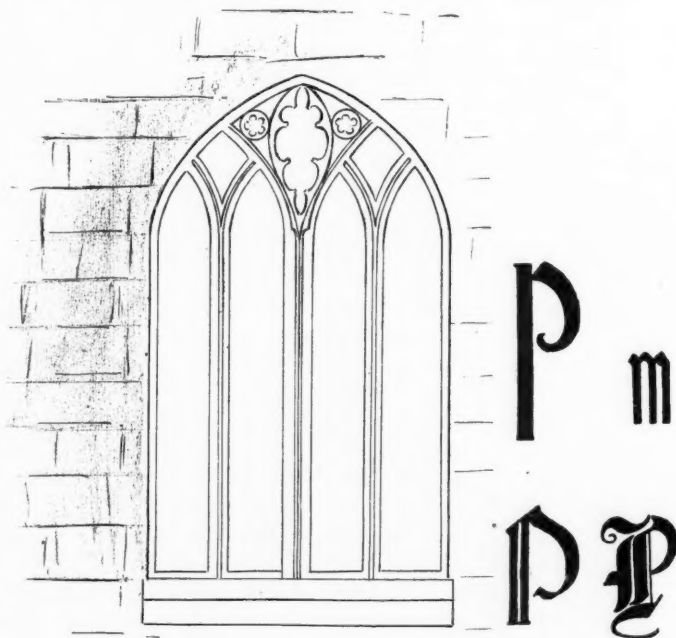


FIG. 2.—TRACERY OF GOTHIC WINDOW.

abounds with divisions of words that would not be allowed on a morning paper.

Remember, however, that the main object of an employer is not to develop art tendencies in his

workmen, or even to make use of such should they exist, unless he is able to turn such tendencies into

the rates may be, and electrotypers have not known when to emphatically say "No." Anxiety to get trade has too often induced the acceptance of orders for which the price received did not cover the cost of production. It is unlikely that there is, on the part of anyone, any deliberate intention of selling for less than cost, so probably most instances of the kind may be attributed to lack of knowledge of the expense of manufacture.

There are a number of customs in the trade which materially affect the cost of making electrotypes, among which may be mentioned irregularity in demand; it frequently happens that workmen are kept waiting for work the larger part of a day, and between 4 and 6 o'clock so much is received

that it becomes necessary for the foundry to run after hours in order to get the work done on time, causing a considerable addition to the cost of the product, but for which, except in rare instances, no charge is made to the customer. Another item is that of sending for and returning cuts and forms. Formerly it was customary for printers to send their work to the foundry; now the electrotypist is expected to do all the carting and to have his wagon call two or more times each day to take any orders and forms that may be ready for electrotyping. Horses and wagons, with men to work them, are expensive. It is not an infrequent occurrence that the expense of delivering a piece of work exceeds the price received for it. I have in mind a recent instance where a plate was charged at 12 cents and the expense of delivery alone was 13 cents—5 cents for car fare and 8 cents for the boy's time.

Again, electrotypers are called upon for, and expected to furnish, guard lines or bearers and chases for the use of the printer in locking up forms from which plates are to be made. In some cities it is customary to enter a charge for the chases and guard lines, crediting them at the same price when returned; but more frequently they are sent out on merely a memorandum. Smith does it because if he objects the customer tells him that Jones will furnish them. It is often the case, when a printer is about to commence a book, that he will send to the foundry for a dozen chases and guards to suit, say 75 to 100 pounds of metal. The metal, cast in guards and shaved, is worth, at cost, about 8 cents per pound, and cast-iron book chases which are squared and trued cost, on the average, about \$1.25 each; the whole representing an outlay of \$20 or more. Once in a while the chases and guards are returned, but as a rule the guards find their way into the "hell box" and the chases get broken—the loss falls upon the electrotypist.

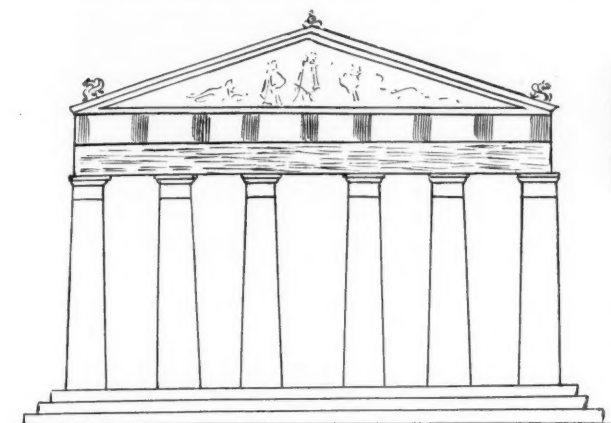


FIG. 3.—GRECIAN TEMPLE.

cash; therefore, while striving for a right understanding of what constitutes truly artistic display, the workman must submit himself to the demands of his employer, and of the public; but nevertheless his opportunities will be numerous for shaping a better tendency than seems now to exist, and help gain a higher place for those who labor at the art preservative of all the arts.

Written for THE INLAND PRINTER.

PRICES FOR ELECTROTYPING—THE CHICAGO SCALE.

NO. II.—BY F. J. HENRY.

FOR several years competition has been so active that there has been almost no profit in the business of electrotyping. I do not mean that electrotypers, as a body, have not received more than barely sufficient to meet current expenses, but that very few, if any, electrotypers in this country have made a fair business profit—sufficient to meet running expenses, to pay interest on the capital invested, to set aside a proper amount for a fund to replace obsolete machinery, to pay taxes, insurance, and leave a reasonable compensation for the owners for their services in conducting the business. The addition of new machinery to a plant is sometimes considered an evidence of prosperity. It is often an indication that the plant has fallen behind the times, that new tools were necessary to enable the house to compete for business. Some houses charge all outlay for plant to expense account, considering the money as gone; that is perhaps a reasonable view, for there is no direct return from the investment, and it is well known that in case of a forced sale there is seldom much realized above the price of old iron.

That electrotypers have not received fair compensation for their products is the fault of themselves. Of course, customers clamor for lower prices—always have and always will—whatever

All bills should be for spot cash on delivery of goods, and on bills not paid by the middle of the following month interest should be charged. Electrotypers' purchases are cash goods, and labor, the principal expense, is cash weekly, so collections should be prompt.

I favor a net scale. In my experience I have found much less dissatisfaction and fewer complaints than with rates subject to discount. In the latter case there is always a feeling on the part of the purchaser that perhaps he is not getting bottom rates, an uncertainty as to whether he could have bought for less money if he had been more persistent in his demand for lower prices.

Years ago nearly all electrotyping was done for printers and engravers; now the larger part of the

of supplies, by freight and express charges, and, generally, a limited trade, which are against the country electrotypist.

It is hoped that electrotypers will carefully study the scale, and discuss it, and report their criticisms by letter to this journal, in order that objections may be met and further information be obtained regarding any of its provisions which may not be clearly understood.

Written for THE INLAND PRINTER.

POINTS IN A GOOD MAKE-UP.

NO. II.—BY O. F. BYXBEE.

IN referring to the first article under this caption in the April number, an employing and practical printer remarked, "Those rules are all right



A MAPLE SUGAR CAMP.

business comes from or is charged direct to the customers, who are generally posted on rates and will not pay higher prices than any printer or engraver. If a customer wishes plates made from his forms or cuts, the printer or engraver should charge the customer for doing the business; it should not be expected that the electrotypist will pay for it by making a discount on his bill.

I believe it would be an advantage to both customer and electrotypist if a uniform rate for plates should prevail throughout the country. The difference in cost of manufacture in the large cities and the country towns is not very great. Rents and some other expenses are higher in the cities, but they are, in a measure, offset by greater cost

for newspaper work, but they cannot be strictly followed in bookwork." He contended that it was impossible at times to avoid ending a page with a hyphen, as the liberty of leading or unleading could not be taken with a book page that could properly be done with a newspaper column. But this is not the only means of accomplishing the purpose. It seems unnecessary to mention a few unwritten rules which apply particularly to bookwork. Two lines ending in hyphens should never come together; a division of less than three letters should not be allowed; and *all* divisions should be avoided whenever consistent spacing will allow. If these are observed the lines ending in hyphens will be very rare and the breaking of a page will

seldom fall on such a line. When the occasion does arise, however, it is certainly worth the time and trouble of running over two or even three lines and getting the whole word either in one line or the other. In this connection it is pleasing to note the lack of divided words in *THE INLAND PRINTER*, and the extremely low percentage of lines ending in hyphens as compared with other publications of like nature and pretensions. In *THE INLAND PRINTER* for June, only twelve per cent of the lines ended with divided words, while in two other trade periodicals, selected because of their claims to superiority, the proportion was seventeen and nineteen per cent respectively.

The arranging of advertising according to size is a matter which might receive more attention. A column headed with a two-inch ad., followed by a four-inch, a one-inch, a five-inch and a six-inch, in the order named, does not present a pleasing appearance. If the longer ads. were put first, with the understanding that the advertiser who takes the most space is entitled to the highest position, the column and page would appear more uniform and savor less of the amateur, and this plan could in most instances be readily carried out if exceptions were made only when short ads. were contracted to appear top of column.

A system of rotation with small, classified advertising, such as usually run under the heads of "Business Cards," "Amusements," etc., will be found to please the advertiser. It is the writer's custom to each day transpose the bottom ad. in such columns to the top, thus giving each advertiser a turn in the best position. If the column is composed of half-inch and one-inch ads. it will look better if all the one-inch ads. are kept first, alternating each at the top, these to be followed by the shorter ones, giving each a turn as the first half-inch ad. This may seem to be taking considerable trouble with advertisers who use so little space, but it should be remembered that a column of "Business Cards," taken as a whole, brings in more money than any other column of displayed advertising in the paper.

Another matter in regard to the arranging of advertising which will be found profitable to investigate is the advertiser's preference as to whether he desires his ad. kept in the same position, even if comparatively a poor one, or if he prefers its position frequently changed. Some advertisers look for their ads. in the same corner every day, and if they are compelled to spend several minutes carefully scrutinizing every column before locating it, they will take it for granted that a person not actually searching for that particular ad. will never see it. While, on the other hand, another advertiser will think if his ad. is found on a different page each day he has succeeded in reaching a different class of readers at each appearance. No

good make-up will allow cuts to appear side by side in adjoining columns, yet many do not consider this rule of sufficient importance to extend it to the make-up of advertising. Frequently the head and shoulders of the President of the United States, or some other distinguished personage, will appear by the side of a broken-down dyspeptic who has been "cured" by Dr. Blue's Celery Safe Cure (but does not look it). The make-up should also avoid, as far as possible, having ads. containing cuts, particularly those of a similar nature, appear side by side.

The same consideration should be given to the location of large display heads. Some papers do not consider it improper to have two such heads in juxtaposition, occasionally extending them across the entire page, but fortunately these are exceptions. The majority allow one or more columns to intervene between large heads, but many who adhere strictly to this custom in regard to news matter will start a page with an ad. with a head exactly similar in style and type to a news head, and then put their first news head in the second column. Would it not be better to place a column of short matter in the second column, putting the first news display head in the third? This would carry still further the deception of the advertiser who is endeavoring to counterfeit legitimate news, and would undoubtedly meet with his hearty approval (which might be an argument against it), but it would add much to the neat appearance of many an otherwise attractive page.

Written for *THE INLAND PRINTER*.

TYPOGRAPHIC BYWAYS.

BY R. COUPLAND HARDING.

I CONFESS that I love the typographic bypaths, even though they bear no fingerpost marked "L s. d." And I find in the books of the printers I love the best—Savage, Reed, Blades, De Vinne (I have not Moxon)—that they had a similar taste. I note, too, that the best printers and the most advanced typefounders find that the bypaths and "old fields" are by no means barren of suggestion for the work of the current hour, and that the "practical man" who neglects them does not always do so to his own profit. I would like, from time to time, to place before the readers of *THE INLAND PRINTER* some of my gatherings in such fields, British and foreign; and still more would I be glad if those who possess information as to unique fonts, curious examples of printing, private experiments in spelling reform, peculiar or rejected ideas in the typography of the past and present, would either communicate with me, giving facts and dates as far as they can, or write direct to *THE INLAND PRINTER*.

I think that work of this kind would be of real practical value, both to the typefounder and the

printer — especially the printer of books. In this way, particularly: Punches have been cut, it may be, and special fonts cast, for a particular work dealing with some recondite matter in philology or other branch of science. The book had not a wide field, and is only found in libraries. The types have been used once and once only, and the founder, if he ever exhibited them in his specimens, has allowed them to drop out. Now, it comes to



"A STITCH IN TIME."

Photo by Leo D. Weil.

pass that a writer, say, in the United States, wishes to deal with the same subject, and requires these identical characters. He may or may not know of the work in which they have been used. If he does, he is little nearer. The original types may have been British or foreign; they may perchance be the private property of some university. They are forgotten in the very foundry which gave them birth; and it is rare indeed that a book indicates the maker of its types. To find them, if they exist, is like the search for the needle in the haystack. He may not know that such types were ever made. He may not have the skill to produce drawings good enough for models, and even if he have, the cost may be very great. His book, though it exist in manuscript, cannot be printed, the printer loses the work and the public the benefit of the

labor and study which the work represents. There may be but one set of matrices extant; they may be exactly what he needs. Let him be directed to it, and the founder gains a return on the long-invested capital; the required characters are furnished at a price which is not prohibitive, and are possibly required in other quarters by parties prosecuting the same line of research.

Again and again do people hit upon an idea which, unknown to them, has long since been carried into effect. An experience of my own is in point. I mentioned to a friend in England that I would like to have reversed interrogation signs to use as the Spaniards use the inverted character; but that of course I could not afford to have special punches cut. He replied: "I believe those characters were cut nearly fifty years ago for phonetic fonts." With this clue, I got them, but had beforehand no suspicion that they were in existence.

I believe that unique fonts, of a useful class, too, are by no means uncommon—in fact, that there are few old foundries without them. Some say they may be re-cut—perhaps in the same house—at much unnecessary cost; for I have more than once read of forgotten punches and matrices turning up in a foundry. Caslon's Circular not long ago recorded an instance. A founder soon tires of printing and reprinting specimens of faces for which there is no demand, and thus a character drops out of both use and memory. Sometimes originals are unwisely destroyed. One of the most remarkable features in the history of typefounding is the complete disappearance and utter loss of originals—not only of rare and recondite characters, but of celebrated faces. The Baskerville romans are a case in point.

Here is a case of what is probably a unique font. In a large foreign specimen book I have a small inset showing a font of "Numismatic," evidently cut for some large work on coins and medals. Cast to line with ordinary roman, it contains 130 characters, representing letters, monograms and peculiar designs found in the inscriptions. I do not suppose that an author or printer requiring such a font could have it engraved for \$500. But the founder will make up a font of ten pounds, or even a minimum of five if required—that is to say a complete font can be had for \$7 or \$14. Supplementary sorts would probably have to be added; but the great initial cost has been incurred and need not be repeated. Now, how many printers (outside Germany) have this book? And is that insert in all copies? I doubt it. So far as I know, this is the only font of the kind in existence, and it is obviously a useful one.

Some founders, I know, dread revivals—they would rather let the old matrices rest. I am told regarding certain orientals, cut in our own generation, that they have never paid for engraving. But

specimens are rarely supplied except when asked for; one does not like to write for such without some definite idea of business, and what we know not of we cannot buy.

It would be a good plan for founders to keep their out-of-the-way lines just a little more in public view. While reserving bulky and detailed specimens for special applicants, a single line in every copy of the specimen book might answer the desired purpose and reach a probable customer, perhaps, in a most unlikely quarter.

I have to thank my friends the founders for many favors. They would do me yet one more by sending me specimen sheets (in duplicate if possible) of such out-of-the-way "notions" as they can still supply, but of which no man knows outside the foundry. Not only might the readers of THE INLAND PRINTER derive edification therefrom, but the founder himself might sometimes find an unsuspected market.

For obvious reasons I cannot deal exhaustively with any of these subjects, but I may awaken interest in some, and enable those interested to compare notes, with benefit all around.

Written for THE INLAND PRINTER.

THE PASSING OF THE CIRCULAR.

BY FRED L. TOWER.

THE following item has been going the rounds of papers devoted to advertising, evidently because it struck a responsive chord in the minds of editors:

The days of circular advertising are practically past in the larger cities, and the method stigmatized as bad form.—*Chicago Apparel Gazette.*

This is not the first time that items of a similar tenor have been seen, and if they are constantly printed in the various trade papers and journals devoted to advertising, without contradiction, it will not be long before these would-be "molders of public opinion" in the realm of advertising will make people believe it to be actually so. As printers, we should not allow an idea of this kind to gain permanent place in the brain of advertisers without trying our best to dislodge it—for circular advertising is a valuable feature in our business.

The first point to be considered is: Is the day of circular advertising practically past?

If the word "circular" is made to include the cheap dodger that is thrust into one's hand or thrown into the vestibule and on to piazzas and lawns in handfuls, there may be an element of truth in the above; but if it means the well-written booklet, brochure, folder or letter, printed in a tasteful style on good paper and sent by mail, I am of the opinion that the statement is not borne out by the facts.

Our city (Portland, Maine) is not one of the "larger cities," it is one of the smaller ones, but

there is hardly a mail that comes to my office that does not contain one or more circulars from the "larger cities."

Still it is possible, but not probable, that the people who sent them are circularizing the smaller places to the exclusion of the larger.

The second point: Is circular advertising "bad form"?

It is to be presumed that "bad form" in this case means out of place, and that the only place to advertise, according to the ideas of the *Gazette*, is in the newspaper.

Being an admirer of truthfulness, I cannot claim in opposition that newspaper advertising is "bad form," but I can and do claim that injudicious newspaper advertising has cost more in the last ten years than circular advertising ever did or ever will.

How much more out of place could advertising possibly be than some of that which is now running in the newspapers? Out of place because it appeals to a limited class, and paid for at a rate established on the whole circulation of the paper, which in many cases in the larger cities is enormous, and the rate ditto.

How much more good would it do C. B. Cottrell & Sons to advertise in the metropolitan dailies as compared with the well-written and well-printed circulars that they send once a month to the very people they wish to reach?

The final clincher that opponents to the circular use is the waste basket. In opposition I beg to submit that it has done just as much good as a small ad. in a 40-page daily—both are lost.

The circular goes into the hands of the parties who are wanted as customers; you cannot make them read it, although the percentage of those consigned to the waste basket unread is small compared to those that are read.

The newspaper *may* be bought by the man whose custom is desired, but the chances in favor of his seeing a particular advertisement in it are very small unless it is of large size or unusually attractive.

Circular advertising has its place as an auxiliary to newspaper advertising, and a place by itself when newspapers do not cover the field required to be worked. No amount of croaking by the press can alter the fact, but constant hammering on the same peg is bound to decrease circular advertising to some extent, unless printers take more of their own medicine—printer's ink.

HELPED HIM WORK HALF-TONES.

I get my INLAND PRINTER of my newsdealer every month and could not get along without it. I have been working half-tones this week and the information I obtained from your journal was worth four times the cost of it.—*George H. Simmonds, Ottumwa, Iowa.*



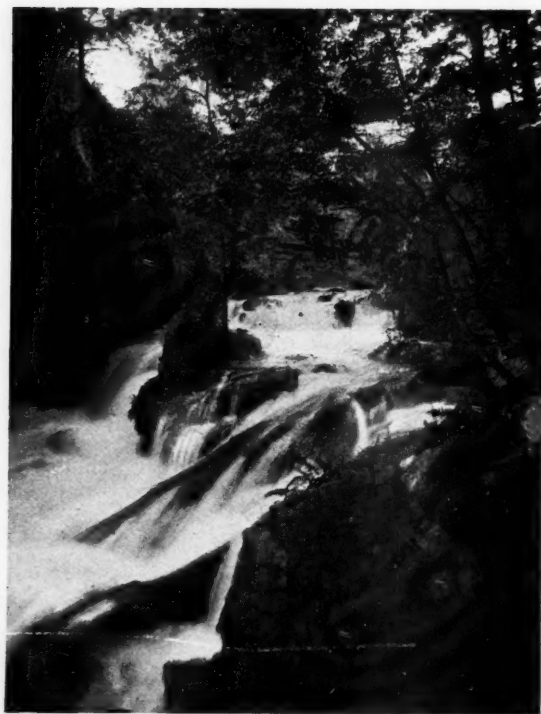
THE HERMIT'S HOME.



SADDLE RIVER, NEAR HOBOKUS.



SOHO FALLS, NEAR BELLEVILLE.



AN UNNAMED BROOK.

BITS OF NEW JERSEY SCENERY.
FROM PHOTOS BY VERNON ROYLE, PATERSON.



[Entered at the Chicago Post Office as second-class matter.]

A. H. MCQUILKIN, EDITOR.

Published Monthly by

THE INLAND PRINTER COMPANY

212-214 MONROE STREET, CHICAGO, U. S. A.

HENRY O. SHEPARD, President.

C. F. WHITMARSH, Secretary.

A. W. RATHBUN, Treasurer.

NEW YORK OFFICE: No. 150 Nassau Street, corner of Spruce.

J. CLYDE OSWALD, Manager.

VOL. XVIII. OCTOBER, 1896. No. 1.

THE INLAND PRINTER is issued promptly on the first of each month, and will spare no endeavor to furnish valuable news and information to those interested professionally or incidentally in printing, engraving, electrotyping, stereotyping, bookbinding, and in the paper and stationery trades. Persons connected with any of these lines will confer a favor by sending news from their section of the country pertaining to the above trades, particularly individual theories and experiences of practical value.

SUBSCRIPTION RATES.

TWO DOLLARS per annum in advance; one dollar for six months in advance; sample copies, twenty cents each.

SUBSCRIPTIONS may be sent by express, draft, money order or registered letter. Do not send checks on local banks; send draft on New York or Chicago. Make all remittances free of exchange, and payable to The Inland Printer Company. Currency forwarded in unregistered letters will be at sender's risk. Postage stamps are not desirable, but if necessary to remit them, one-cent stamps are preferred.

FOREIGN SUBSCRIPTIONS.—To countries within the postal union, postage prepaid, two dollars and ninety-six cents, or twelve shillings, per annum, in advance. Make foreign money orders payable to H. O. Shepard. No foreign postage stamps or postal notes accepted, and no attention will be paid to postal-card requests for free samples.

ADVERTISING RATES

Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the twentieth of the month preceding.

In order to protect the interests of purchasers, advertisers of novelties, advertising devices, and all cash-with-order goods, are required to satisfy the management of this journal of their intention to honestly fulfill the offers in their advertisements, and to that end samples of the thing or things advertised must accompany the application for advertising space.

THE INLAND PRINTER reserves the right to reject any advertisement for cause.

THE INLAND PRINTER may be obtained at retail, and subscriptions will be received by all newsdealers and typefounders throughout the United States and Canada.

Patrons will confer a favor by sending us the names of responsible newsdealers who do not keep it on sale.

FOREIGN AGENTS.

M. P. MCCOY, 54 Farringdon Road, London, England.
ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney and Adelaide, Australia, and Dunedin, New Zealand.
F. T. WIMBLE & Co., 87 Clarence street, Sydney, N. S. W.
G. HEDELER, Grimmaischer Steinweg 3, Leipzig, Germany. An den-
selben sind auch alle Aufträge und Aufträge Infektion betreffend zu richten.

VOLUME EIGHTEEN.

COMMENCING volume eighteen with the present number, the management of THE INLAND PRINTER announces that arrangements have been made to largely improve its several departments, and add to the value and attractiveness of future issues generally. For some years past THE INLAND PRINTER has taken upon itself to exploit the

work of promising artists in decorative and illustrative work, and its cover designs have been among the most distinctive which have appeared in any publication at home or abroad. Beginning with the November number Mr. J. C. Leyendecker will furnish a series of cover designs which will fully sustain his reputation in the field of decorative art. The publicity recently given to Mr. Leyendecker in winning the first prize offered by the Century Company for the most acceptable poster, in competition with over five hundred artists, gives an interest to his creations in this branch of art at this time which his brilliant merit would have no doubt won at a later day. In illustrative work in all the departments of reproduction the best will be sought for, and no effort will be spared to show the creations of contributing artists in the highest grade of the engraver's art.

In the present number will be found a department of criticism on job composition, under the management of Mr. Ed S. Ralph, which will be helpful to many young printers. In sustaining this department an effort will be made to give practical advice on the finer and more elusive elements of taste in decorative typography with the aid of practical examples. Specimens of high-grade work in tints and colors will also be shown in the near future, with a number of other attractive features, including examples of three-color half-tone printing, similar to the frontispiece in the present issue, which will place the current volume thoroughly in touch with the best and most advanced taste in the graphic arts.

It is not inopportune at the opening of the new volume to say a word about the circulation of the magazine. Notwithstanding the unprecedented depression in business during the past few months, the subscriptions to THE INLAND PRINTER have been coming in with encouraging regularity, the only particular indication of the hard times being that where formerly \$2 was forwarded for a year's subscription, but \$1 would be sent to cover the term of six months. This shows the desire on the part of all interested in the good work this magazine is doing, to make sure of its receipt, even if the amount carries it along but for a short term, at the end of which it is hoped times will again be all the trade could wish. No magazine in its line in the world enjoys the wide circulation and prestige now held by THE INLAND PRINTER, and the management proposes to maintain its high standard and still further extend its circulation and beneficent influence at any expense and at any sacrifice. The present is a most favorable time to subscribe, or place orders for advertising space. It is anticipated that with the widening circulation it will be necessary, in the near future, to advance advertising rates; therefore, to obtain advantage of those now in effect, the early closing of contracts is advised.

NEWSPAPER PUBLISHERS AND JOB PRINTERS.

IN Benjamin Franklin's day there were no divisions in the printing art—specialties were unknown. The newspaper printer was also prepared to print, as the average printer now asserts for himself, "anything from a circus poster to a milk ticket." Conditions are changed now. Job printers and newspaper men look at the art of printing from different points of view, and no more convincing evidence of this can be instanced than in the choice made in the candidates for the honor of the printer-laureateship. So far the editors have been the largest voters, and this has been largely due to personal friendship rather than from a careful weighing of the worthiness of the several candidates. Newspaper men meet more frequently than it is possible for the printers to do, and they have means of sustaining their acquaintance by the exchange of their publications. The time has now come when the printers must show their influence and run up their votes to meet those of the newspaper men. Let the book and job printers concentrate their votes on one candidate and give friendly battle to the newspaper men.

MUTILATION BY ENGRAVERS.

NO one who has much to do with ordering process work can have failed to remark the general disregard which engravers seem to have respecting the condition in which the original copy is returned to the customer. The value of the original illustration or design is in no way impaired by the fact that a plate or plates have been successfully made, but the engraver generally returns the design so belabeled, marked, marred, crushed and rolled that its beauty is but a remembrance. Whether this is due to the lack of art sense, which permits the commercial idea only to prevail, we will not pretend to say, but the engravers who leave the expensive original illustration and designs to the care of mere bundle-boys to wrap up in rolls and return them mutilated to their customers, are exceedingly short-sighted. This fault is not the fault alone of the cheap houses. It is prevalent among the best engravers, and is as unnecessary as it is annoying.

EMPLOYER VERSUS EMPLOYEE.

LAST month we had something to say respecting the Typothetæ, and took occasion to offer a little stimulating criticism. We are given to understand that some of the members have taken our remarks in ill part, and accuse THE INLAND PRINTER of favoring the employee against the employer. The truth of the matter is that many employes and employers have been spoiled for lack of wholesome criticism, and do not recognize sincerity when they see it. The *American Bookmaker*

was the recognized journal of the United Typothetæ, but it took occasion to point out the supineness and falling away from original purposes by many of the local organizations—the breaches of faith, violation of agreements, and general recklessness in the scramble for trade—and so it has lost caste, and the smile of approval has passed to a more accommodating "organ." Now, we believe in the intelligence of printers, be they employers or workmen at the case, and with that belief we have spoken as candidly, fairly and courteously at all times on all matters relating to the trade as we could desire others to speak to us. Furthermore, we have not demanded our views to be accepted without demur. THE INLAND PRINTER is a forum for all. We have said that the United Typothetæ is not living up to its teachings—notwithstanding exceptions in the local organizations. We would be glad that it were otherwise. We have criticised the printers' unions when it came within our province to do so, and have not felt the effect of any enmity due to our candor. There is within both organizations principles which are needed in the trade, but these principles have been lost sight of in the pursuit of less worthy objects. When the employer and the employed can meet to consider the problems which confront them, and to devise ways for mutual profit, the true and inherent principles of the two organizations will be brought to light—not before.

WHEN REQUESTING CATALOGUES.

PURCHASERS are very prone to assume that in business the matter of courtesy should be almost entirely on the side of the seller, instead of realizing that as in the matter of barter there is equality, so in the exchange of commodities for money there should be equality. Manufacturers and dealers are forced to observe rules for business protection, and the purchaser who resents a courteous inquiry in regard to his business standing merely displays a lack of judgment or a lack of cash, as the case may be. The arrogance of wealth is the only explanation of the former, and is justly met with the contempt which it deserves. Among the heaviest expenses of the manufacturer or dealer are catalogues, usually prepared annually for the convenience of purchasers, and the high cost of some of these compilations, owing to their elaborate character, makes it necessary that their distribution should be a matter of careful consideration, and that only bona fide prospective purchasers should be supplied. Although this fact is generally appreciated by purchasers, and requests for catalogues are made by letter and with some information about the applicant's needs, there are a large number of purchasers who are offended if a postal-card request for an expensive catalogue is not promptly complied with. The manufacturer,

who has been at heavy expense and pains to prepare a comprehensive catalogue, is assuredly doing the consumer a service as well as himself, and has certainly grounds to feel indignant when, in response to his inquiry regarding the needs and standing of the sender of a postal-card request for a catalogue, he is informed that his economical correspondent has the catalogues of the other houses and thinks he can get along without his. Until such unreasonable customers can be shown the errors of their ways the manufacturer and dealer will be unable to discriminate between the curious and irresponsible office boy who answers the advertiser's invitation to "send for catalogues" and the "progressive" business man who has more push than judgment. It is a small courtesy to send requests for catalogues on the business stationery of the house requiring it, and it is one which advertisers by a little unanimity can demand.

RECRUITING THE PRINTING TRADE.

WHILE the advance of the printing art during the past decade has been little short of marvelous, it is undeniable that the profits of the trade have gone from bad to worse. The various and ingenious devices and methods which have improved the character of printing have also made the production cheaper and competition has given the advantage to the consumer out of proportion to the ratio of benefit to the printer. Typesetting machines have had the effect of taking employment from a large number of workmen, and it is feared that with the perfection of these mechanisms the number of the unemployed will increase. Skilled printers having employment are watchful for opportunities to leave the trade, as they are apprehensive that its future offers no protection to them. A correspondent writes from Scotland:

"Matters printorial are progressing rather slowly here, with the exception of the introduction of the Linotype into Edinburgh and Glasgow newspaper offices. There is no word of its introduction into book offices; everybody seems to think the Linotype is not suited to that region; but its place is filled, sad to say, by a whole army of women and girls and boys, who make it a hard job for the journeyman typo to earn as much as will keep soul and body together. But the public's eyes are being opened to the state of our trade, as it is now difficult to get a boy to join the business."

It cannot be said that matters are better in this country than they are stated to be in Great Britain. Labor-saving devices are adopted in America much more quickly than in conservative England, but to offset this the competition of Germany makes the profits of the British printer exceedingly small. The claim that boys cannot be employed to learn the business is true in one sense only in America. Boys having the necessary education

and capacity to make competent printers will not, naturally, learn a trade which offers such slight inducement at the present time as printing. The recruits to the printing trade will continue to come from those who have drifted into the business—not from a matter of choice but from necessity. The force that will stimulate such recruits to active interest in the trade which necessity has placed them in is the technical club, and in this will also be found the means to the end of reforming the printing trade in a large measure.

THE PRINTER LAUREATE.

NUMBERS of letters have been received from subscribers of *THE INLAND PRINTER* asking why Mr. Henry O. Shepard, the president of The Inland Printer Company, and the head of the printing house which bears his name, and so well known throughout the world as the printer of *THE INLAND PRINTER*, did not allow his name to be presented as one of the candidates for the printer-laureateship. It has been impossible to answer these inquiries individually, but we now take occasion to say that through a desire to have some worthier representative chosen, Mr. Shepard has heretofore declined to have his name mentioned. However, at the most earnest solicitation of his friends, he has given his consent to have it publicly announced that he is in the field, and that any votes the craft see fit to cast for him will be duly appreciated. It is unnecessary at this time to give Mr. Shepard an introduction. He is too well known, and his efforts and energies in elevating the art too thoroughly recognized by everyone who knows what good printing is, to need eulogy now.

THE RAGE FOR CHEAPNESS.

LABOR-*SAVING* machinery has much to answer for that is not for the good of the community, as it has also done much for the benefit of the people in placing within their reach luxuries which a few years ago the rich only could enjoy. A well-considered article in a recent number of the *Interior* points out the evil influence of the rage for cheapness which has grown with the displacement of hand-labor by machinery: "A plain illustration is found in the sale of cheap newspapers. A few years ago our metropolitan dailies sold at 5 cents per copy. Then the newsboy received 2 cents for selling a copy of a paper. They were reduced to 2 cents and he received $\frac{2}{3}$ of a cent. They were further reduced to 1 cent, and he received $\frac{1}{3}$ or $\frac{2}{3}$ of a cent. The newsboy made living wages when he sold at 5 cents. He is reduced to squalor by the sale at 1 cent. Meantime the purchaser receives a paper that is cheapened and impoverished. There was no necessity for this cheapening of an article already as cheap as anyone desired—other than

the wish to cater to the prevailing craze for cheap things, which when one did, all had to.

"So far as cheapness is the result of reduced cost in labor, by means of machinery, in production, transportation and manufacture, it is a great blessing. It enables the poor to live as neatly and as comfortably as the rich. One sees little girls dressed as prettily for a dollar or so as the rich man's daughter can be dressed for a hundred dollars. The cheaply clad one need not shrink from comparison in any other point of view than the coarse and vulgar one of a display of expensiveness, which does no credit to head, heart or taste. The people are entitled to the benefit of the inventions. But this 'cheap' craze is going further than that. It is encouraging oppression and wrong. It is willing to let the consequences be suffering on the part of producers.

"And it does not pay. Cheating or oppressing never does. The penalty is sure to come, and it may be disproportionately severe when compared with the offense. But it does not pay anything immediately, as it is supposed to. A good honest article will be produced by nobody for less than a good honest price—more than once. He will get even by palming off a worthless article for a worthless price. He will show, when it comes to a game of cheating, that he understands it better than the ordinary purchaser.

"It is all right for the merchant to clear out his odds, ends, remnants, shelf-worn or out-of-date goods at bargains, and to have 'bargain days' when such goods will be thrown upon his counters at prices which will rid him of them. But where he professes to offer good goods at 'bargains,' he is swindling somebody, that is certain—and he certainly is as willing to swindle you as he is to swindle the producer.

"Sound economy will purchase the best goods that can be afforded, and be willing to pay what they are worth. A good article will wear from twice to ten times as long, and always be satisfactory, as the from two to a dozen cheap articles, which aggregate a larger cost, and all of which are always unsatisfactory.

"It is sound economy to pay good wages. The same rule applies. For good wages one can get good work, and for poor wages one gets poor work. There is more profit and more satisfaction in good work than in poor. Here, as at the bargain counter, the bargain seeker grasps at the shadow and misses the substance, and the shadow, though it have nothing else in it, has gloom and misery, disappointment and vexation, for all concerned."

In the printing trade the evil of the rage for cheapness is felt to a degree which must shortly react, and the day of the cheap printer will have passed. High-class printing will ere long command

its legitimate price. Shoddy printing and shoddy clothing may be substituted for satisfactory goods for a time, but the reaction is sharp in proportion to the time they have found place.

PROCEEDINGS OF THE UNITED TYPOTHETÆ CONVENTION.

THERE are certain matters which the United Typothetæ of America has ever found fruitful of discussion, such as "The Government Printing of Envelopes," "The Apprenticeship System," etc. The subject of "The Government Printing of Envelopes," according to the report of the committee at the recent convention, showed that there was little sympathy for the labors of the committee in the mind of the Postmaster-General, or in that of the senator to whom the committee appealed. The subject has now been practically dropped with the discharge of the committee. The main interest of the printing trade in the work of the convention lies in the papers dealing with practical subjects prepared by gentlemen whose experience qualified them to write out of the fullness of knowledge of the subjects on which they expressed themselves. It is to be regretted that the matter of printing office insurance excited so little interest. There is need of much reform in this direction. The United Typothetæ of America is a valuable means of bringing the employing printers of America together in a social way. The great possibilities of the organization as a factor in regulating the many trade abuses is apparent to all, and we have hopes that a broader and more vigorous policy than the present will ere long be adopted by the members.

EXTENSION OF TRADE IN PRINTING REQUIREMENTS.

IN the correspondence department in this issue will be found an interesting and suggestive letter from Capetown, South Africa, to which the attention of printing press manufacturers and manufacturers and dealers in printers' supplies generally may be profitably given. American printing presses are finding place in Europe to an increasing extent yearly, but European presses and printers' supplies are as a rule exclusively found in the European colonies. Printing press manufacturers and dealers and manufacturers of printers' materials and supplies in America should study the methods of European traders. The merits of American goods in these lines could have the world for a market.

A NECESSITY IN THEIR BUSINESS.

Herewith find our check for \$2 for another year's subscription for THE INLAND PRINTER. We find it not only a luxury, but a necessity in our business, and would not want to be without it.—*Christie & Collier, Duluth, Minnesota.*

Written for THE INLAND PRINTER.

PHONETIC SPELLING.

BY F. HORACE TEALL.

MANY of our foremost philologists have expressed strong advocacy of radical changes in our spelling, and it is not to be supposed that they have acted hastily; but there is good reason for thinking that they have not sufficiently recognized some of the most powerful reasons for not making such sweeping changes as those proposed. Prof. F. A. March, of Lafayette College, is one of the prominent "spelling-reformers," and made the following assertion: "English spelling needs simplifying. One-sixth of the letters on a common printed page are silent or misleading. Complete simplification would save one-sixth of the cost of books and of the time of writing." No such saving would result. Even with one-sixth of the pages omitted from a book, the binding would cost nearly as much, and sometimes fully as much, as for the larger number of pages. But the saving in letterpress would seldom amount to so much. One paragraph of twenty-one lines in the report from which we quote, which is printed with the changes advocated by Professor March, would not make more than twenty-two lines in our common spelling. It may be safely asserted that very few ordinary chapters in books would be shortened even one-twelfth by omitting all silent letters. Most of the lines would simply take a little more space between the words.

Of course our orthography presents many difficulties to the learner, as much of it is really arbitrary, and must be learned by mere memorizing. Many sounds are each represented by a number of different letters or combinations of letters, and all the vowels and some combinations represent each a number of sounds. From the effort to reduce this confusion the proposed new system takes its name, phonetic spelling. The ultimate object of the reformers is simplification, by removing all silent letters, by representing each sound as far as possible always by the same letter or letters, and by restoring historical forms that have been changed.

Probably the most effective opposition to the change lies in the common aversion to such radical departure from long-established custom; and this is why the philological associations have proposed a partial substitution of new forms to begin with, intending to make more of them after those first offered have become common. A list has been made, and published in two large dictionaries, and this list may serve a good purpose by giving examples in support of objection to its general adoption. It is accompanied with a set of rules, some of which we will mention, beginning with the first, which is as follows: "Drop silent *e* when fonetically useless (writing *-er* for *-re*), as in *live* (*liv*), *single* (*singl*), *eaten* (*eatn*), *rained* (*raind*), etc., *theatre*

(*theater*), etc." This rule has been closely applied in making the list of words, and is evidently intended for general application. Some of the spellings indicated are already common in the United States; others are not common anywhere, and there is good reason why they should not be. Phonetic principle alone is the basis of such spelling as *livd* for *lived*, and that is not a principle that should prevail against the one that gives the present spelling. Another rule is involved here: "Change *d* and *ed* final to *t* when so pronounced, as in *looked* (*lookt*), etc., unless the *e* affects the preceding sound, as in *chafed*, etc."

We now have one suffix for all these words, and the new rules would give us three. True simplification seems much better exemplified in present practice than in that proposed. Why not *chafet* instead of *chafed*, as well as the other changes? It would certainly be more consistent. However, there is no need of change even for the phonetic reason, since the terminal consonant becomes *t* in sound merely because the *d* sound is not easily producible after another consonant.

The following spellings are in the list (we give also those in place of which they are suggested):

adl (addle)	batl (battle)	bubl (bubble)
apl (apple)	bogl (boggle)	catl (cattle)
babl (babble)	botl (bottle)	cobl (cobble)
bafl (baffle)	britl (brittle)	cripl (cripple)

Here is the rule for these: "Dubl consonants may be simplified when fonetically useless." But in the words above, and many more like them, the double consonants are not phonetically useless. They serve to show that the vowel in the first syllable has what we call the short sound, and not the long one, just as the vowel preserved in the exception under the second rule quoted serves to show that the other vowel in the word is long.

The rules prescribe the changing of *s* to *z* when so sounded, "especially in distinctiv words," as it is expressed. One may well ask what is meant by "distinctiv words," as there is no definite indication in the term. In the list a number of words appear without the change, which it seems should be made uniformly if at all.

Exhaustive treatment of the subject cannot be attempted in a single short article like this, and the intention is merely to present a few prominent points that are thought to illustrate reasonable objection to most of the changes proposed. Some spellings in the list are really corrections, or reversions to forms that have been lost by actual corruption; and it seems as if this fact must have misled some of our scholars. Prof. W. D. Whitney says, in the Century Dictionary: "It need not be said in this dictionary that the objections brought on etymological and literary and other grounds against the correction of English spelling are the unthinking expressions of ignorance and prejudice. All

English etymologists are in favor of the correction of English spelling, both on etymological grounds and on the higher ground of the great service it will render to national education and international intercourse." Some actual reversion to original forms would be the adoption of *iland* instead of *island*, *rime* instead of *rhyme*, *crum*, *dum*, *num*, etc., instead of *crumb*, etc. These would be etymological corrections, as well as phonetic spellings. Whether they will ever again be widely adopted as correct English spellings or not is an open question, with the weight of experience on the negative side. Noah Webster tried to "correct" *bridegroom* to *bridegoom*, but could not, and it is not unlikely that the people will insist upon keeping all the corruptions that have become fully established.

Most of the proposed changes have no support etymologically, but are dictated by what may be called a mere whim that would substitute an unfamiliar set of principles for others that are familiar, and probably no harder to learn than the new ones would be. Even one of the most famous of the "reformers," Dr. James A. H. Murray, formerly President of the Philological Society of England, has recently expressed himself publicly as in favor of spelling *acknowledgment*, etc., with another *e*, *acknowledgement*, etc., which is not at all in keeping with the professed desire to drop silent letters. Most of our silent letters are used for a reasonable purpose, and nearly everything that is objected to in our present spelling was originally adopted for a good reason, that is as good now as it ever was. English orthography as it is has withstood many assaults, and probably not much of it will ever be changed.

Written for THE INLAND PRINTER.

SIMPLE SUGGESTIONS REGARDING COLORS.

NO. VII.—BY WILLIAM J. KELLY.

EQUALLY indispensable with the prerequisites mentioned regarding printing with colored inks let me add to these *cleanliness*—thorough cleanliness from foreign matter, whether on form, press, rollers, or ink-mixing slab; for the simplest neglect of this duty is liable to spoil the most beautiful color or tint. I may also add that in order that we may secure the fullest color-results possible, a *slightly* heavier impression than that employed when printing with black inks is advisable, because their peculiar bodies and make-up prevent them from taking hold on paper as readily as do blacks. It should also be impressed upon the reader that soft paper stock, or forms having large cuts or lines, require a softer and less expensive ink than that used for hard stock and finer work.

A harmonious standard of color should also form an important feature in color printing; which should be *full*, without having more ink flowing than is absolutely necessary to secure this. To

overlook or disregard this suggestion is to hazard the perfection of any color scheme, especially that laid out for pictorial art work. The supply of ink, no matter what the color may be, should be regulated to suit the *actual* needed consumption.

In mixing fine grades of colored inks a clean slab of marble, stone, slate or glass should be used, and a strong steel palette knife, or stone or glass muller. When two or more colors are to be mixed together, the darkest one should be first selected, then the lighter ones added gradually; thus, if a medium deep-green is desired, blue should be selected first, next yellow. Should a light green, however, be desired, the yellow should be selected first, white next, and, finally, a small portion of



Photo by O'Keefe & Stockdorf, Leadville, Colo.
YUM-YUM.

blue. All mixed colors should be thoroughly incorporated so as to avoid streaking in the final color, which should show the original color in the ascendant.

In the limited space here at command it will not be possible for me to describe all of the possibilities which the five colors selected are capable of. A sufficient number, however, of color combinations are here given for almost all printing purposes. Chevreul contends that "white light is held to be composed of three primary colors—yellow, red and blue, properly blended. From these three primaries, which may be proportioned and mingled almost indefinitely, are produced all the hues that are known." To these I have added *white* and *black* to afford easier scope and to simplify the

rules for producing the most useful and practical colors for letterpress and chromatic printing.

HOW TO BLEND COLORS.

As I have chosen these five colors with which to make the numerous color mixtures here following, it is requested that full-bodied and standard inks shall be employed in blending the mixtures, in order that first-class results may be obtained therefrom. And in order that the least possible waste may attend the process of mixing the inks, the word "part" will be used to define the smallest fractional portion of a color. In the calculations of color necessary to form the colors enumerated, I am indebted for much assistance in this respect to Earhart's "Color Printer," and, should any of my readers possess this very valuable work, I request that they will give it a careful perusal, that they may be the better able to understand, from demonstration, the possibilities of color manipulation. Nearly all the colors here stated are made from or by the admixture of two colors, and are laid in groups according to the distinct color they belong to.

GROUP 1, YELLOWS.—TWO-COLOR MIXTURES.

	PARTS.	PARTS.
Fine yellow.....	1 red	30 lemon-yellow
Orange	15 yellow	1 red
Orange-yellow	1 "	1 orange
Red-orange	1 red	5 "
Green-orange	15 yellow	1 green
Leather-orange.....	20 "	1 blue
Green-yellow	100 "	1 green
Med. L. lemon-yellow	15 lemon-yellow ...	5 "
Light lemon-yellow ..	200 " "	1 deep blue
Light yellow.....	1 yellow	3 white
Yellow tint	1 "	30 "
Orange tint	1 orange	30 "

Yellow, chiefly in orange hue, is largely employed in making most of the favorite browns, as well as buffs and olives, combinations of which will be given later on. Lighter hues and tints may be made with additional proportions of white. The word "yellow" applies to "true yellow" only.

GROUP 2, REDS.—TWO-COLOR MIXTURES.

	PARTS.	PARTS.
True red	1 vermilion	20 scarlet lake
Rose lake	1 purple	50 " "
Rich red	1 red	1 rose lake
Bright red	1 "	1 vermilion
Light red	1 "	1 lemon-yellow
Dull-deep red	15 "	1 blue
Orange-red	1 "	1 orange
Light orange-red	1 "	5 "
Deep orange-red	1 orange	8 rose lake
Deep purple-red	1 purple	8 " "
Bright purple-red	1 blue	15 " "
Magenta red	1 purple	5 " "
Vermilion red	1 orange	1 " "
Melon red	1 yellow	1 vermilion
Strong red tint.....	1 red	2 white
Strong rose tint.....	1 rose lake.....	2 "
Strong melon tint....	1 vermilion	2 "
Red tint	1 red	40 "
Rose tint	1 rose lake.....	40 "
Melon tint	1 vermilion	30 "
Purple tint	1 rose lake.....	40 "

Many hues of red could be added to this list, made so by proportionate quantities of yellow, burnt umber, white, etc., but those given will serve for almost all purposes. The word "red" applies to "true red" only.

GROUP 3, BLUES.—TWO-COLOR MIXTURES.

	PARTS.	PARTS.
True blue.....	1 ultramarine blue	2 bronze-blue
Deep blue.....	1 black	15 " "
Bright blue	1 blue	1 deep blue
Rich violet-blue.....	3 purple	1 " "
Rich purple-blue.....	1 blue	1 rose lake
Pale blue	1 "	1 gray
Deep green-blue	1 deep blue	1 yellow
Pale green-blue.....	3 blue	1 lemon-yellow
Bright green-blue....	1 "	1 " "
Azure blue.....	1 "	2 white
Light blue	1 deep blue	5 "
Strong blue tint.....	1 deep green-blue .	4 "
Strong green-blue tint	1 " "	1 lemon-yellow
Azure blue tint.....	1 blue	30 white
Blue tint.....	1 deep blue.....	100 "

Blue is susceptible of many additions of hues and tints. The importance of this color becomes apparent in the half-tone inks now so popular. Later on this will be fully explained under the proper group.

(To be continued.)

Written for THE INLAND PRINTER.

SWEEPING IN THE CORNERS.

BY E. F. WILSON.

IT has been stated that out of twenty clerks in a store only one will become a partner, and finally succeed in the business; that out of twenty hands in a printing office only one will own a newspaper and become an educator of the masses. Sometimes we look around us and wonder who the lucky one will be, but there is no luck or chance about it. It's the one who pushes; it's the one who hustles; it's the one who shoves to the front; it's the one who sweeps in the corners, and digs out the hidden treasures that have been passed over so often by the broom of his predecessors.

Whether our lives be successful or not is a question which must be answered by ourselves alone. One of the most prominent characteristics of Lincoln was his faculty for looking after the little things. He was, from early boyhood, always on the alert for information; always sweeping the corners clean; always doing his best; and he put money in his pocket in middle life by storing his mind with useful knowledge in his youth.

Lincoln was a boy who, we might say, had poor opportunities; he was a boy who had to rely wholly upon himself, yet he despised not the little things. He saw here and there chances for advancement; he dived into the "acres of diamonds" that lay all around him, and, in fact, are today all around us, and procured from their midst large, lusty, glittering ones, stored them away in his brain, added to them instead of taking away,

pushed on and on, leaped from tuft to knoll, and from knoll to crag, and from crag to peak, and from peak to summit, and there he stands today for an example; yes, for an ideal for you and me to pattern after. Why his success? Simply because he always swept the corners clean, and never slighted in any way his smallest opportunity.

In his work in a printing office a boy should always, above all things, be thorough. If a boy is depended upon to sweep and keep the office clean, let him devote his every energy to doing it well.



EXPECTANCY.



REVERIE.

An office neatly kept is indeed a very strong recommendation to his employer. Even if the employer does not seem to notice it, depend upon it he does notice it, and even if he does not come to you and tell you, he may have a more substantial way of showing his appreciation. How it grates on our sense of neatness to see leads and slugs strewn all over a frame where someone is at work. A job-man may be working on a piece of composition that calls for a great deal of piecing, but if he is neat, there will be no surplus material lying all over his frame; if he is a slouch, leads, slugs, rules, cardboard, quads, spaces, and, in fact, a little of everything will be piled in a promiscuous heap on his frame, an obstacle to himself and a money loser to the man who sees that he has a certain sum of money every week. It is only another way of sweeping in the corners, when we keep our stands neat and free from débris; for, remember that "order was heaven's first law," and order is what should hold first place every time, and always in the composing room of any printery if they would succeed.

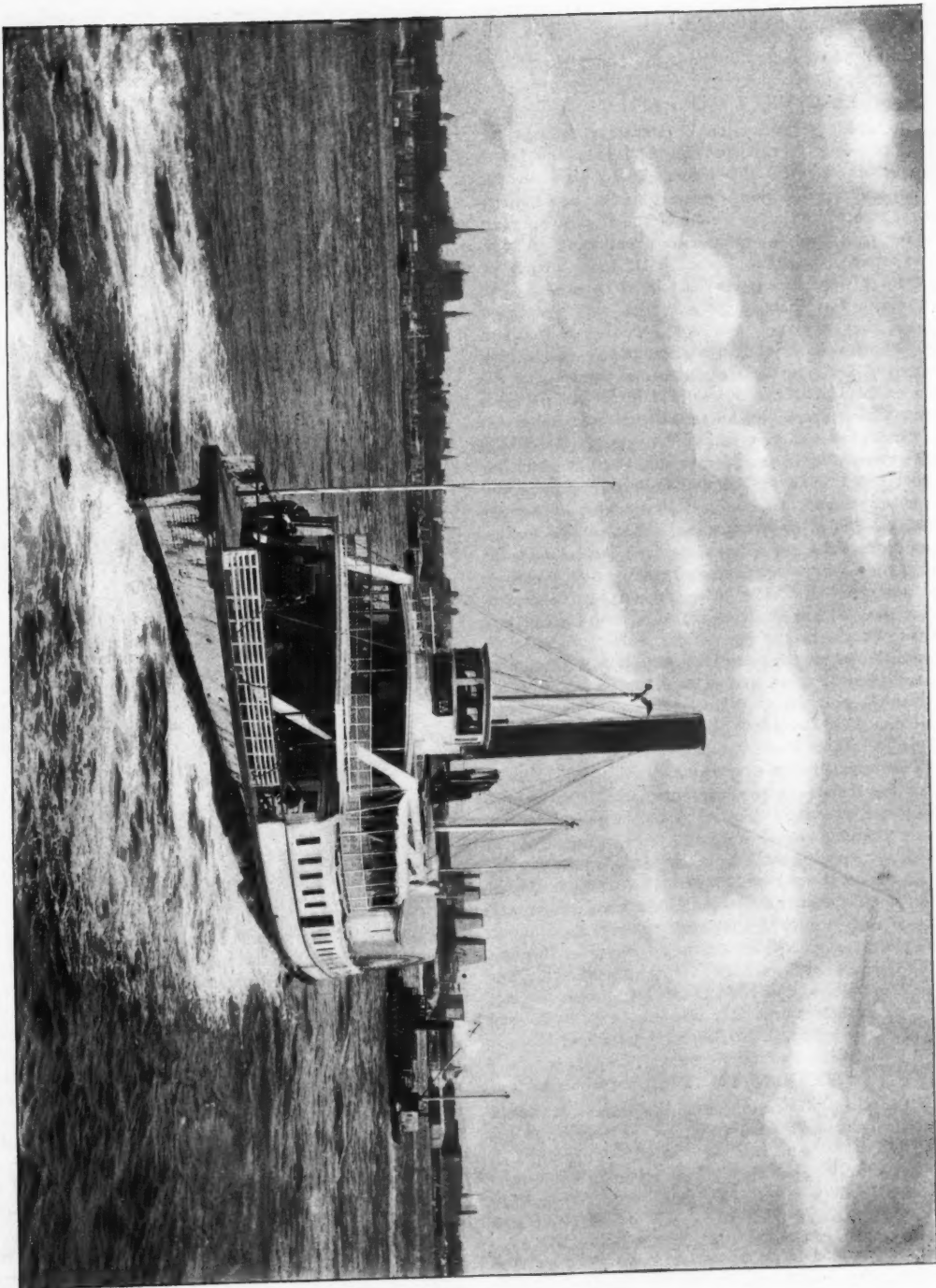
It seems strange that so many printers fail to come up to the standard along this line. It is as easy to be neat as to be the opposite. It is as easy to be careful in little things as it is to be careful in large ones. It is as easy to give heed to trivial items when composing a job, and in fact, easier and cheaper, as it is to spend hours of extra time trying to get it to lift and register when preparing it for the pressroom. These are all simply cases where the corners must be kept clean. It may take a little extra sweeping, but how much better it will be when it is done. It only requires a little bending of the back of patience, and the applying

of ourselves diligently to neatness to conquer these things which do so easily beset us on every hand.

Remember, that if you are a skilled workman it means capital. It increases your productive capacity, and, therefore, your income. It is capital as much as money, real estate or bank stock is capital, but to be skilled, to be accurate, to be reliable, you must observe the little things that lead up to neatness, which, by the way, should be the foundation of every printer. It will pay you. Life is so short that you cannot afford to spend a second's time or a cent of money in anything that does not pay. But when you find what does pay, and pays you best, then devote time and money, and you will win your investment back with large interest. It pays to keep the corners clean.

Everyone worthy of life is ambitious to succeed in ways of usefulness. Practical education along the printorial line leads to profitable life. To be only half equipped means failure and hard times; and to the young apprentice we would just drop a word of advice, and that is, sweep in all the corners and arm yourself against failure, and educate for success. Don't wait, for time and life are passing, and soon you will be wanted at the front to take the place of those who will soon step aside and leave a vacancy that can only be filled by those who have reached the top in their chosen profession. Disappointments and difficulties may fall to your lot, but do not let them crush your determination to succeed.

A great many of us are too apt to let our surroundings govern our efforts. For instance, if we are employed in an office that is not very well equipped with material, does not do a very high class of work, is not very progressive, but in a general way, and in a sing-song fashion, floats along with the tide, and never seems to think of using the oars and pulling up stream. I say in these circumstances we, as employees, are too apt to settle into a rut, and be content with this state of affairs. This is a wrong to ourselves we should not permit to exist. We should study the handiwork of our neighbors; we should remember that there are other printing offices in the land, and perhaps it might be our fortune to work in them. But if we have been content to float along with the tide which the office we formerly worked in floated with, we will not be qualified to fill a position in an up-to-date shop because we did not ourselves keep up with the times when it was our privilege to do so. It's simply another case of sweeping in the corners, and improving each and every opportunity. And not only this, but let us dig up opportunities; let us not wait for them to chance our way, but rather let us go their way, and seek them. Remember, that educated heads and skilled hands are always



THIS WAY TO CONEY ISLAND.

Photo made with Grauer Dry Plates, by S. F. Wells.

in demand, and all the experiences in life but serve to prove that the impediments thrown in the way of success may, for the most part, be overcome by steady conduct, honest zeal, activity, perseverance, and above all, by a determined resolution to surmount difficulties, and stand up manfully against misfortune.

"Act well your part; there all the honor lies."

ELECTRIC TYPOGRAPH.

The telegraphic reproduction of stereotype plates for newspaper printing is reported to be among the latest achievements of electrical invention. It consists in the transferring and reproduction of exactly similar newspapers in widely separated cities, by means of the electric current, in season for practically simultaneous production. A New York newspaper could thus appear in Boston, Chicago or New Orleans without being sent through the mails. The inventors claim for their apparatus not only increased rapidity, but they say also that it will reduce the cost of printing. The inventors and patentees, Messrs. C. Meray-Horvath and C. Roar, at Graz, describe the working of the apparatus as follows: The copy is first of all run off on a typewriter, which serves as corrector's proof. A special attachment releases a narrow strip of silvered paper, which is covered by a number of short strokes and dots, constituting an alphabet peculiar to this machine. These strokes and dots are made by means of a chemical fluid, which so changes the metallic surface of the paper that it becomes nonconductive. Any corrections becoming necessary can be made on the strip of silver paper; inserting or cutting out of copy is also easily performed. After being edited and corrected, the long strip of silver paper is rolled up on a spool and inserted into a telegraphic apparatus, which, when set in motion, will reproduce the same strokes and dots on similar silver paper at any distance, and in any number of apparatus connected, at the same time. These strips of silvered paper are placed into the "electric typograph." The strip passes beneath six points of electric contact, covering the entire width of the metallic surface. The typograph operates in such a way that the steel type representing each character is imposed upon a prepared cardboard in the proper order. An automatic mechanism provides for the varying width of the type, for the spacing and alignment, and for the moving of the cardboard at the end of the line. The cardboard, fully covered with characters, represents one solid column of copy. As compared with the typesetting machines now in use, this apparatus gives the advantage of correcting and editing the entire copy from typewritten proofsheets. The inventors claim for the typograph that it will do the work of eight expert typesetters and save two-thirds of the cost of setting up the copy by hand.—*Atlanta Constitution*.

SIXTEEN TO ONE.

During these dull times our mail has fallen off nearly thirty-five per cent, so that inquiries have been like the angel's visits, "few and far between." THE INLAND PRINTER is the only paper that keeps on bringing inquiries and lots of orders. We get sixteen orders from THE INLAND PRINTER to one from any other journal in which we advertise.—*Joseph Wetter & Co., Manufacturers of Numbering Machines, Brooklyn, New York.*

WHAT THE MUSIC CHARACTERS ARE.—W. F. R., Cleveland, Ohio, desires information on the various music characters and the method of "figuring out a line of music." The information will be found in MacKellar's "American Printer," pages 116 to 119, price \$2. The Inland Printer Company.

Written for THE INLAND PRINTER.

PATENTS OF INTEREST TO PRINTERS.

BY FRANKLIN H. HOUGH.

OWING to demands upon the space which should have been devoted to this department, the following patent reports have unavoidably been delayed one month.

In typesetting machine patents granted during the month, Fig. 1 shows one form of the apparatus adapted to use suspended matrices. It employs a comparatively small number of assembling guides, each of which is adapted to receive and conduct to the composing point a number of different kinds of matrices. The machine is so constructed that an entire font of matrices may be removed and a new

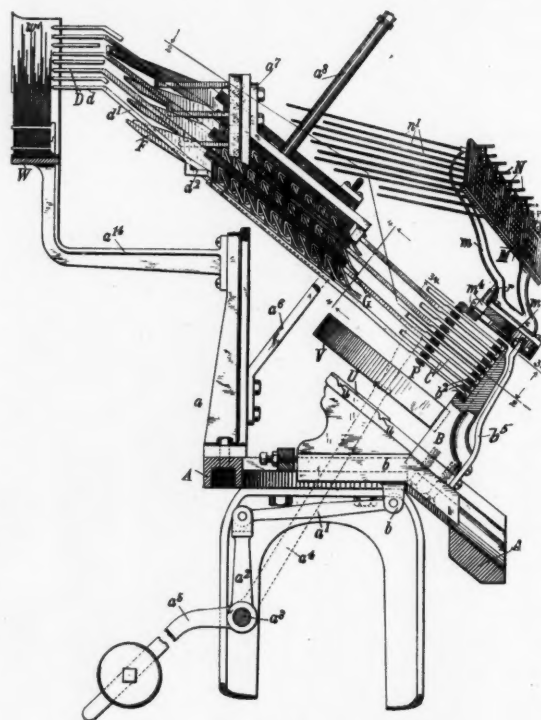


FIG. 1.

one put in in a very short time. The chief point of departure, however, is that the assembled lines of matrices may be removed to another machine for casting with but slight interruption in the assembling operation.

Ernest Bertrain and Ernest Sanders, of New York City, received a joint patent covering an improved pump used in forcing the molten type metal against the matrices in a linotype machine. An automatic lock and alarm is under control of the justifying mechanism, in order that the casting operation may be prevented and the operator notified when the line is not filled out or the mold is empty.

Turning our attention now to another branch of the art we find two patents granted to Wentworth G. Trevette, of Chicago, for paper-feeding machines.

Fig. 2 illustrates one of them. The top sheet is separated from the pile and advanced to a predetermined point, where it is in proper position to be gripped preparatory to being carried to a point of discharge. The top of the pile of sheets is automatically maintained in approximately the same plane at all times independently of the action of the separating and feeding mechanism. This is accomplished by an arm resting on the top of the pile and controlling a dog engaging the table-elevating device. If the pile gets

too high, the dog is thrown out of operation and the pile is not raised until its top is lowered to the proper level.

Fig. 3 shows a detail of a paper-feeding machine invented by Thomas A. Briggs, of Niagara, Canada, and William A. Philpott, Jr., of Niagara Falls, New York. The special object of the invention is to render the side registering devices of paper-feeding machines more reliable in operation, and also to arrange them so that they will supplement the action of the front guides by restoring the sheet to the proper front register in case it should rebound. This latter result is accomplished by giving the side guides a peculiar sideways motion by the lever mechanism shown at the right of the cut.

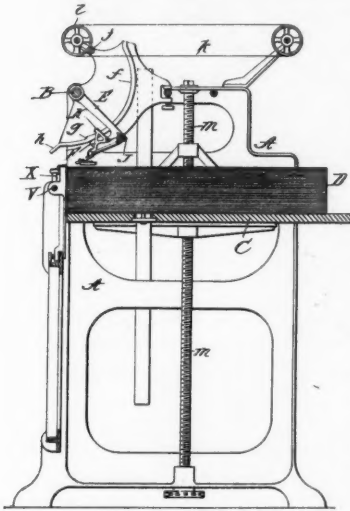


FIG. 2.

ment of the bed and start it in the opposite direction.

A plate printing press was patented by V. H. Everson, of Flatbush, and R. J. Good, of Brooklyn, New York. The special feature of novelty is the wiper, which consists of an endless rubber tube inflated with air, against which the plate reciprocates.

Frank P. Slave and Charles O. Sobinski, of St. Louis, Missouri, received a patent for a printing machine designed for office use, to replace the hectograph, mimeograph, etc., for reproducing a number of copies of a letter or circular. Individual type characters are set up in rows upon a cylinder, and the lines are consecutively impressed in the sheet. An impression device moves along a line from end to end, and the type cylinder is given an intermittent motion. A patent covering a new process of producing printing plates was granted to Alfred Patek, of New York City. A matrix with depressed characters is first formed; upon this is forced a prepared pad consisting of sheets of paper pasted together and treated with a non-absorptive compound. The pad is dried and hardened in situ by heat, and is then used as a printing plate.

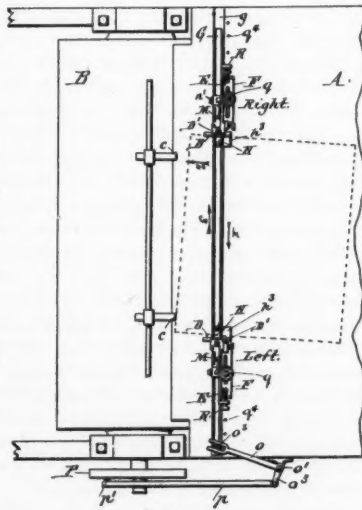


FIG. 3.

Two patents for folding machines, the inventions of Talbot C. Dexter, of Pearl River, New York, were granted to the Dexter Folder Company.

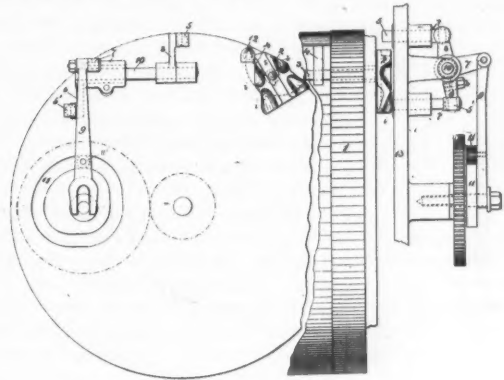


FIG. 4.

The device for operating gripper tumbler cams, shown in Fig. 4, was invented by William B. Yates and Winfield S. Huson, of Trenton, Massachusetts. The patent for the same has been assigned to the Campbell Printing Press and Manufacturing Company, of New York City. It is intended for use with that class of presses in which the cylinder is continuously rotating. The cylinder holds the sheet by means of grippers secured to a gripper shaft journaled in the cylinder and operated by a tumbler cam secured to said shaft. The tumbler cam comes in contact with movable fingers placed in its pathway, at appropriate times to open or close the grippers.

The most striking feature of the month's issue of patents relating to printing was the great number taken out by the Mergenthaler Linotype Company. In a single day this company received no less than thirteen patents, or about one-half of the total number of printing patents granted during the entire month. All but one of these patents related to the shape of the "spacer" used, or to the apparatus for justifying the matrices before the casting operation is performed.

Eight patents were granted on personal applications by Mr. Ottmar Mergenthaler, of Baltimore, Maryland, filed between 1889 and 1894, and one upon the joint application of Mr. Mergenthaler and Carl Muehleisen, of the same place. The remaining patents covered three inventions by Philip T. Dodge, president of the company, and two by Wilbur S. Scudder, of Brooklyn, New York. One of the inventions of each of the last-named parties will be more fully described. Fig. 5 shows the peculiarly constructed spacer designed by Philip T. Dodge. It increases in thickness step by step from the point to the base, each step being formed by an additional layer of brass or other metal employed. These sections are riveted together. The advantages over the old form of solid stepped spacers are that they are better able to withstand the destructive effects of the molten metal and that they are cheaper to make. Fig. 6 shows a novel matrix and means for justifying the same. The matrices are of uniform thickness, but have formed in their sides grooves shallower near their upper ends, so that the central parts of the matrices are wedge-shaped in section. In these grooves fit the spacers, which can be inserted without tilting the matrices.

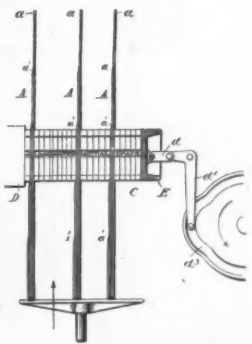


FIG. 5.

This construction also admits of very narrow spaces between the type.

Charles Stolzer, of Philadelphia, Pennsylvania, received a patent for a type case cabinet assigned to William A. Porter, also of Philadelphia. The case is provided with lateral runs or guides into which the type cases are slid. The runs are secured to bars and these bars are secured to the sides of the cabinet. Pins or rods also connect the bars so that a strong, durable slide-way is formed.

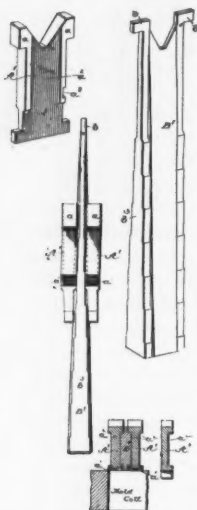


FIG. 6.

The stereotype plateholder shown in Fig. 7 was invented by Christian C. Keller, of Philadelphia, Pennsylvania. The block or holder has two series of grooves in its upper face arranged at right angles to each other and substantially L-shaped in cross section. In these grooves slide freely clamping blocks made of two parts, the lower part fitted to the groove and the upper part having beveled edges to clasp the edges of the stereotype plate. The upper and lower parts of the blocks are tongued and grooved together.

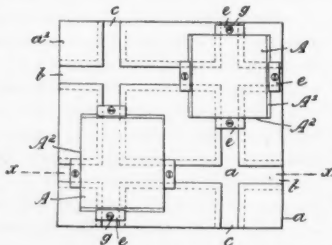


FIG. 7.

Fig. 8 shows a printing press patented by Samuel R. Kramer, of Perkaskie, Pennsylvania. The invention relates to the particular means employed for feeding a job press from a roll or web. Between the paper roll and platen is placed a tension or feed roll with which acts a finger to intermittently feed the paper. In its backward movement the finger slides over the paper, and in the feeding movement the finger and tension roll move together.

Cosman H. Cohen, of London, England, took out a United States patent for the implement for obtaining correct register in color printing shown in Fig. 9. The

appliance consists of a register sheet of transparent material adapted to receive the impression of marks with which like marks on a stone are to coincide when in correct position for accurate register printing. The support for the sheet is removably secured to that part of the machine in which the stone is mounted to permit correct adjustment of the stone.

Paul G. Frauenfelder, of Metuchen, New Jersey, received a patent covering an improvement in the art of color printing, which he

assigned to the American Lithographic Company, of New York City. Instead of as many impressions as there are

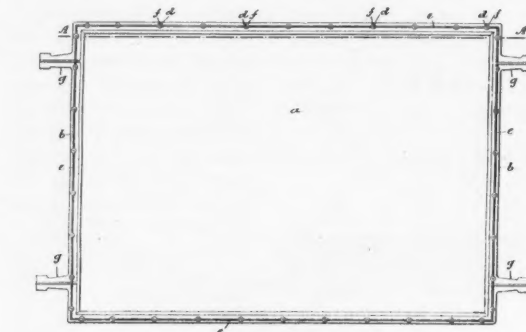


FIG. 9.

colors, the inventor employs a series of peculiarly prepared pattern surfaces which select a proper amount of color, and also a printing surface which select from the various pattern surfaces the proper amount of color. After the colors have all been applied to the printing surface, the whole design is applied to the paper in a single impression.

THE HARRIS AUTOMATIC PRESS.

THE Harris Automatic Press Company, illustrations of whose card and envelope press are herewith given, are just completing their new and model factory, at Niles, Ohio, and are moving out of the old quarters, in the house of McKinley's birth, so well known from current illustrations. In these temporary quarters, they have developed their remarkable self-feeding press, into whose hopper, cards and envelopes are dropped by the handful, to be deposited, printed on either side as desired, on the edge of a revolving table at the rear of the press, in a row, neatly overlapping each other, ready to be squared up and piled, or placed in a box with the least possible trouble, one man operating the press on card work, with one assistant for envelope work.

The press is not only automatic in its feeding, but in case of failure from any cause to feed, it automatically drops its lower cylinder far enough to prevent an impression on the tympan sheet, and automatically stops itself. Started again it picks up its full speed in a few seconds. By the automatic throw-off and stop, waste of stock is reduced to ten per cent of the waste in hand feeding. The defects in register which have been so serious in other attempts at self-feeding presses are so far remedied in this, that in running printed matter through a second time there is ordinarily nothing but the added quantity of ink to betray the second impression. The weight of the card and envelope press is about 1,050 pounds and it occupies a floor space 3½ by 5 feet, requiring one-half horse-power for its operation. Its guaranteed speed is 5,000 impressions per hour. Most users are ordinarily running it at 10,000 impressions per hour. The writer has seen it do good work at a speed of 14,000 impressions per hour, but like all maximum speeds, this would probably be impracticable. The shafting is not ordinarily arranged for so high a speed. Like every other press, it will work faster on some kinds of stock than on others, but poor, cheap, rumpled envelopes seem to present no difficulty. It works them with the same facility that it runs better stock. Its speed on postal cards, and similar stock is very high. Up-to-date pressmen will possibly not find it difficult to believe that in printing from two 6-inch cylinders, the upper one supported on springs, so that it

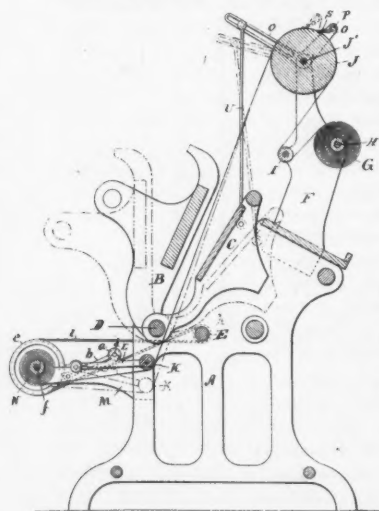


FIG. 8.

assigned to the American Lithographic Company, of New York City. Instead of as many impressions as there are

gives no extra impression on the edge of the plate, the very best work is possible. As a matter of fact, the impression under such circumstances is unexcelled, and many jobs are in practice run on the press without any make-ready whatever. All classes and conditions of envelopes, from the



FRONT VIEW.

smallest coin up to Government No. 14, are run, and all classes of card and tag stock down to 9-point manila. A stereotyping outfit is furnished if desired, at an extra charge, but electros are preferably used, and a bender to bring them to circle is furnished without cost.

In the Government Printing Office at Washington they are running on 6½ by 10¼ manila gummed document envelopes. They are running at a speed of 10,800 per hour, and are getting 150,000 impressions of these envelopes in sixteen hours. They ran 500,000 of these envelopes from one ordinary electro (copper). It was difficult, if not impossible, to tell the difference in appearance between the first and the last envelopes run from this plate, so little did it wear. After using the press about thirty days the Public Printer gave an order for a second press. In the office of the Brooks Company, at Cleveland, under the skillful care of Mr. Thomas Rafferty, the press has been in constant and successful operation since October, 1895. As an illustration of the facility with which work is done there, a postal card job of 11,500 impressions, which had been overlooked until a late hour, was sent up the elevator at 9:30 o'clock. The job had been run before, and the plate was ready. At 11 o'clock Mr. Rafferty sent the job back down the elevator, and was presently called to the speaking tube, to be told that those cards had been sent up to be printed. The office man had not thought it possible that the job could have been printed in so short a time. Mr. Rafferty also ran 20,000 stamped envelopes at a speed of at least 8,000 an hour, spoiling only one envelope in the lot, and that was one which had been defectively made by the envelope machine. At the office of J. & F. Straus, in Cleveland, where they make a specialty of small order, quick delivery commercial work, they put runs as small as 1,000 and 2,000 on the Harris Automatic. They probably figure the advantage of having a plate, all underlaid and needing but ten minutes time to start work, when a duplication of the order comes in, to be a full offset to the cost of electrotyping. They also call the attention of their

patrons to the advantage to them of having new type on their envelope work, an advantage which the printer who prints direct from the type cannot afford to give. Every printer who prints on a Harris Automatic finds some new line of work which he can do to advantage on this press.

The story of the invention of the Harris Automatic Press is interesting. Mr. Charles G. Harris, the inventor, is a young man, who first learned the jeweler's trade and later that of a sheet-iron roller. His experience with the printing business had been limited to a half-day in his boyhood. Going and coming from the rolling mill he passed the office of a weekly paper, whose old drum cylinders would sometimes be laboriously grinding out paper. He conceived the idea that he could make a better press. He had never seen or heard of a perfecting press, and the idea of using two cylinders came to him as a new invention. Fortunately he had no one to tell him it was old until he had constructed a wooden model and invented a feeding mechanism which was really new and valuable. But from that time until his first perfected press was on the market, he had five long years of struggle and disappointment. With a little foot lathe and a few hand tools, he worked nights and perhaps Sundays in the back room of a jewelry store, making and discarding hundreds of separating, feeding and registering devices. Finally he resigned his job as a roller and devoted his whole time to the press. Capital was awaiting him and ready to take hold whenever he should say that he had a machine that would work, and within the past year the Harris Automatic Press Company, with a capital of \$100,000, has been incorporated and is now pushing the manufacture and sale of the press. Mr. Charles G. Harris is vice-president of the company and a large stockholder. Instead of sharing the fate popularly supposed to await inventors and being crowded out, he has been placed in a position where he receives and will receive



REAR VIEW,

Showing revolving delivery table, with removable trays.

the benefit of the wonderful inventive talent which he has shown and is constantly exercising.

In the perfecting of his press, Mr. Harris has had the aid of Mr. John F. McNutt, a most skillful mechanic. In many ways the press bears evidence of his skill, and he and Mr. Harris are joint inventors in the later patents. Mr. McNutt is superintendent of the company's factory.



COASTING FROM THE MOON.

Copper half-tone by
SANDERS ENGRAVING COMPANY,
314 N. Broadway,
St. Louis, - - Missouri.

From photograph by
O'KEEFE & STOCKDORF,
Leadville, Colorado.

Correspondence

While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give names—not necessarily for publication, but as a guarantee of good faith. All letters of more than 1,000 words will be subject to revision.

A SUGGESTION FOR KEEPING SAMPLES.

To the Editor: HAMMONTON, N. J., Sept. 14, 1896.

A correspondent in the July issue asks how to keep loose samples. In the August number, J. B. Manning gives a plan, but we have one we think an improvement over his. We take a number of sheets of manila board of convenient size and fasten them together at one end with a cord. Our samples are sorted out, and a page, or more if desirable, devoted to each kind of work. The upper corners are pasted to the page so that the sample can be turned back, and the cost of stock, time, etc., written on the page where it can be found when wanted but still be out of sight of customers. This method keeps the samples perfectly clean and smooth and in convenient shape to handle. A customer can easily select any particular style he wants, and the printer can easily see, by referring to his note under the sample, just how much he made on the job and how long it will take him to do it.

BASSETT BROS.

FROM DENVER.

To the Editor: DENVER, Colo., September 3, 1896.

A new era of industrial progress is dawning in Colorado and in the entire West. Denver is the natural center of every line of travel throughout the western country, and the city's present growth is of a steady and substantial character. The printing trade is generally the first industry to feel the effects of approaching prosperous times, and already there is a general improvement noticed in all branches of the business in Denver. The managements of two of Denver's daily newspapers have added new and fast presses to their equipment, and otherwise enlarged their facilities to keep pace with the growing demand; and added to this is the usual increased requirements incumbent upon newspaper publishers during a presidential campaign.

The manager of the Denver *Republican* recently had built for use in that office, by the Goss Company, of Chicago, a handsome twenty-four page press, capable of turning out papers ready to mail at the rate of 25,000 per hour. The press has all of the late mechanical improvements, and is a valuable addition to the *Republican's* plant.

About the same time the *Evening Post* also added to its pressroom facilities a new twenty-four-page Scott perfecting press of the latest pattern, and possessing astonishing rapidity.

The *Rocky Mountain News*, the pioneer morning paper, is soon to occupy larger and better quarters in a building which will be fitted and arranged in a manner that will leave nothing to be desired in the way of a convenient and up-to-date newspaper office.

Preparations are being made to entertain the Western Editorial Federation, which will hold its second annual convention at Denver on September 14, 15 and 16. The visitors will be the special guests of the Colorado newspaper fraternity, and Secretary A. B. Tomson expects the visiting editors and accompanying excursionists will number nearly one thousand. The objects of the Federation, as stated, are "to raise the standard of journalism, to create

a closer relationship between members of the press, to devise plans for more favorable newspaper legislation, the redemption of arid lands, water storage, immigration, silver recognition, harmony between railroads and newspapers and the further advancement of the general interests of the great empire lying between the Mississippi river and the golden coast." The Federation represents the journalistic profession of twenty-two trans-Mississippi states, all of which will be well represented at Denver. A voting contest for the second printer laureate will be conducted during the convention. A concert programme has been prepared, including the best local talent, for the entertainment of the editors one evening during their stay; excursions to points of greatest scenic attraction will be conducted, and altogether the journalists and their friends will doubtless enjoy a pleasant and profitable entertainment throughout their visit to Denver and the state of Colorado.

A new candidate for public favor is *The Great West*, a monthly magazine just issued at Denver, from the press of the Smith-Brooks Company, and established and conducted by Elisha Hollingsworth Talbot, for many years editor of the *Railway Age*, Chicago. The avowed object of the publication is to especially advance the chief industries and interests of the western people, and it has at once a wide and attractive field from which to draw inspiration and patronage. In typographical appearance *The Great West* is handsome; in form, convenient; is replete with illustrations, and, together with its praiseworthy literary features and excellent arrangement of various departments, is deserving of the substantial support by western people that it will undoubtedly receive.

The Smith-Brooks Printing Company, of Denver, has been awarded the state printing for the ensuing two years. The work will foot up in the neighborhood of \$60,000 for the two years.

There is a growing interest among the printers of this city in the approaching session of the International Typographical Union, which will be held at Colorado Springs. Every effort will be made on the part of Denver Union to properly and royally entertain the visiting delegates when they visit the Queen City. Two worthy members have been elected to champion Denver's interests at the convention: Frank W. Hynes will represent the job printing fraternity, while John W. Bramwood, late president of Denver Union, will attend to the interests of the news and machine men.

A circulating library or collection of magazines, books and periodicals devoted to the printing and kindred trades has recently been established by the employes in the Smith-Brooks composing room, the members of the chapel contributing thereto. THE INLAND PRINTER heads the list, which includes most of the different journals of that class now published.

H. CROSBY FERRIS.

HOW W. H. WRIGHT, JR., ADVERTISES.

To the Editor: BUFFALO, N. Y., August 23, 1896.

Under editorial caption I have read your article on printers' advertising. As you know, I am somewhat of an advertiser and believe in taking generous doses of the medicine which I prescribe for others. My idea has always been quality rather than quantity, believing that the class to whom I am particular to send my advertising can be much more easily won over to my work if I seek to issue original designs, etc., and thus prove my ability to do as well for them in the printing of literature which will bring them patronage as well. The little paper which I print "semi-occasionally" is a good means of advertising a printery, as it gives opportunity to more extended mention of specialties which one may have. The calendar blotter, which I have issued at monthly intervals since 1889, still continues to be the "mascot" of the house. I think it safe

to say that in the dullest of seasons I have evidence of the returns through this medium. I find it is welcomed now as it was seven years ago; is expected, and the text and varying designs are commented upon. This has been an excellent trade-bringer to many a struggling printer since the publication of my book, "Some Advertising That Advertises," a book in which are reproduced many of the designs in blotter advertising.

My latest original novelty in advertising is "sampled" herewith. [Mr. Wright inclosed in his letter a neat four-page card, showing the electoral vote of the several states on the outside and on the third page a four-leaved clover covered with tissue paper. The advertising is brightly written.] That "Electric Printing" foreshadows success is in this way amply proven. In Buffalo I admit that many competitors can equal the letterpress work, but the line is drawn at the added feature of the four-leaf clover. I did not think it necessary to copyright the card, since I fear no imitators.

This last scheme of advertising my business is probably met with more queries, and stands a better chance of being preserved, than any advertising I have ever issued. Of course I expect to enlarge my office after the five hundred I have prepared are ready for circulation and are in the hands of the people. I send you one of the choicest, and were you in B. and a probable customer, I would at once open up a permanent place for your account in my ledger. Wishing you and the excellent INLAND success, I am yours very truly,

W. H. WRIGHT, JR.

HOW TO MAKE A JOB SAMPLE BOOK.

To the Editor: BELMONT, Iowa, September 3, 1896.

Many job printers, more especially those in "country offices," have no sample book, in which to keep specimens of jobwork. The present system of using drawers, which prevails in a majority of the offices, is unsatisfactory for several reasons, the principal one of which is that where there is much jobwork done it accumulates in large piles, gets mixed up, and much time is frequently lost in hunting for certain samples.

I believe my method of preserving job specimens is a practical one, and that it is a great improvement over the drawer system. It is as follows: First, take ten quires of good quality seven-column print paper and either sew or staple the back of each in a secure manner. Then paste a thick sheet of straw board on both sides of each quire, paste a strong piece of muslin over the back, and cover the whole with an attractive paper cover, in the same manner that a note book is covered. After allowing them to thoroughly dry and trimming them, they are ready to receive the samples. Use one exclusively for sale bills, one for dodgers, one for legal blanks, one for statements, one for blank notes, one for letter-heads and note-heads, one for envelopes, one for programmes, and one for wedding, calling and business cards. Use gum tragacanth or any other good, cheap paste to fasten the samples in their respective books.

When a job is printed, the same date should be written on it as is written in the day book—then if any difficulty is had with a customer, there is not much time consumed in convincing him when and what kind of a job was printed for him. In fastening envelopes and letter-head jobs in the books, cut off all but a small margin around the printed matter, and in fastening all the light weight paper jobs, just put a small amount of paste on the four corners and a little in the center; in fastening card jobs, a small amount of paste in the center will be sufficient.

A convenient place to keep the books is a shoe box divided into ten parts, in each of which may be placed one of the books. Each book should have a title printed on it

and each partition of the box should have a title on it to correspond with the book. The same kind of a book should be made to keep sample ads. in. The labor and material used in making these books should not cost over \$2.50 and if they are used in a careful and economical manner will last ordinary printing offices several years.

R. W. STRONG.

"ON THE SETTING OF ADS."—A REPLY TO MR. J. H. SODEN.

To the Editor:

NEW YORK, August 21, 1896.

In the July number of THE INLAND PRINTER, Mr. J. H. Soden, writing of "Technicalities," opened with this statement: "A proper knowledge of display composition should comprehend a thorough acquaintance with the technical facts relating to the manipulation of types." Taking this expression for a text, or a keynote, Mr. Soden proceeds to elaborate upon it in the general direction of display composition as applied to the setting of advertisements in newspapers. He takes up an article reprinted in the May number of THE INLAND PRINTER, from a previous issue of *Newspaperdom*, which bore the title "On the Setting of

AT 76TH STREET AND 3D AVENUE.
Overstocked Warerooms
Compel Us to Make a General Reduction in Prices.
Furniture, Carpets, Oilcloths, Bedding, Etc.
EVERYTHING FOR HOUSEKEEPING.
Curtains, Portieres, Baby Carriages, Clocks, Crockery,
Tinware, Stoves, Refrigerators.
LOWEST PRICES. BEST QUALITIES.
LIBERAL CREDIT SYSTEM.
J. BAUMANN & BRO.,
1313-1315 THIRD AVE. BET. 75TH AND 76TH STS.
ELEVATED RAILROAD 76TH ST. STATION. 3D AVE. CABLE CARS.
OPEN SATURDAYS UNTIL 10 P. M.

No. 1.

Ads." This article was written around two specimens of ad. composition—one clipped from a newspaper, and the other an improvement suggested by the writer. To these examples of opposing styles Mr. Soden adds his own, to exemplify his theory of ad. composition.

It seems to me that these three examples of ad. composition typify very faithfully the chief divisions of theory and practice in the display of advertisements, and they are, therefore, worthy of renewed attention and discussion.

There are several ways of looking at this matter of type-display. Mr. Soden's way is that born in and bounded by the printing office, as the idea of the person who laid out and set the first example was that of the over-anxious salesman whose notion of selling goods is extravagant and unstinted praise of and constant talk about them.

I think the first example may be dismissed without further remark than to characterize it as vulgar and ineffective. The point is obscured as completely as it could be, and the employment of type is suggestive only of the sidewalk roper-in who infests the Bowery. This original ad. is only worthy of consideration as showing how badly copy can be handled, and how completely the real point of an ad. may be obscured when typo-mania gets possession of an advertiser. It is simply inexcusable, almost useless as an ad., and a thorough disgrace to the compositor and the writer.

Mr. Soden's example must not be considered in quite the light of his comments, and his schedule of four styles for setting ads. I am one of those who, while confessing to a great admiration for handsome display types and a decided predilection for their use, yet endeavor to look beyond the type-effect and consider the object sought by the advertiser, and the probable effect upon the mass of readers. Let us consider, therefore, first of all, what the advertiser

particularly wishes to accomplish through this particular advertisement. The concern is one whose name is familiar to all readers of New York newspapers, from which I infer that the primary object of this ad. was not to announce the location or the character of a certain store. The copy, if it is read without reference to the factitious emphasis imparted to portions of it by the display type, ought to suggest its motif. Let us see: "At Seventy-sixth street and Third avenue overstocked warehouses compel us to make a general

At 76th Street and 3d Avenue, overstocked warehouses compel us to make a

General Reduction

in Prices. Furniture, Carpets, Oilcloths, Bedding, etc.—everything for housekeeping. Curtains, Portieres, Baby Carriages, Clocks, Crockery, Tinware, Stoves, Refrigerators. Lowest prices. Best Qualities.

Liberal Credit

J. BAUMANN & BRO., 1313-1315 3d Ave., Bet. 75th and 76th Sts.
Elevated Railroad, 76th St. Station. 3d Ave. Cable Cars. Open Saturdays until 10 P.M.

No. 2.

reduction in prices. Furniture, carpets, oilcloths, bedding, etc. Everything for housekeeping. Curtains, portieres, baby carriages, clocks, crockery, tinware, stoves, refrigerators. Lowest prices. Best qualities. Liberal credit system." In reading this copy, if it was sent in without the display being indicated, the intelligent ad. man would note at once that the merchant's desire to sell his too large stock was expressed by the two points brought out in the ad., as revised by the *Newspaperdom* writer—a general reduction of prices and the liberal credit offer. Mr. Soden does not bring these points out. His treatment is conventional, and takes cognizance of little but the location, the name and the business of the store.

I am looking at this matter from the standpoint of the shrewd advertiser, rather than from the point of view of the expert in typography, and it is because I claim that the ad. setter ought to consider the business-bringing power of an ad. before he considers its typography that I venture to express a difference with Mr. Soden. The original of this ad. and Mr. Soden's improvement do not express the wish of the advertiser, which is to sell his goods by reason of his offer of reduced prices and liberal credit. I am not in the habit of trusting my own judgment or impression implic-

AT 76TH ST. AND 3D AVE.

OVERSTOCKED WAREHOUSES compel us to make a General Reduction in Prices.

FURNITURE, CARPETS, OILCLOTHS, BEDDING, ETC.

Everything for Housekeeping. Curtains, Portieres, Baby Carriages, Clocks, Crockery, Tinware, Stoves, Refrigerators. LOWEST PRICES; BEST QUALITIES; Liberal Credit System.

J. BAUMANN & BRO.

1313-1315 THIRD AVENUE, BETWEEN 75TH AND 76TH STREETS.
Elevated Railroad, 76th Street Station; 3d Ave. Cable Cars. Open Saturdays until 10 p. m.

No. 3.

itly when it is convenient to get the thought of others, and I have shown these ads. to several advertisers and type-experts. All agreed that No. 2 is the most effective example. Considered solely from the typographic standpoint, the second example is more nearly in line with the best practice and the rapidly growing sentiment, which is distinctly leading toward the exclusive use of roman types, and slight deviations from their agreeable and lucid lines.

Simplicity of arrangement and expression is one of the most powerful factors in advertising, and it is being studied and adopted by the best advertisers with profitable effect. No. 2 is simple, yet strong. It attracts by suggesting the saving of money. Its liberal white space, and the foil of the small type, serves to bring the two eye-catching lines into much greater prominence than any of the lines in the other examples attain, and the display is actually larger than that in either of the others.

I will not suggest that Nos. 1 and 3 are useless as advertisements, as Mr. Soden does of No. 2, because my experience has taught me that it is scarcely possible for an ad. to be so poorly displayed as to rob it of power to influence trade, if it is printed in a good medium. I chiefly wish to point out that the ad. man should strive to bring the special idea of the advertiser so prominently out in his type display as to attract the reader's attention first of all. It is quite time for those who are responsible for the typography of advertisements to ignore such technical considerations as Mr. Soden emphasizes, and labor to make the display types express to the reader the message of the advertiser. Technicalities are for secondary consideration, and should never be thought of until the advertiser's idea has been put into the two or three pregnant lines of the advertisement, and then only for the purpose of making the ad. attractive to the eye and forcing the supplementary matter into its proper relation to the ruling idea.

GEORGE FRENCH.

PRINTING TRADE IN SOUTH AFRICA.

To the Editor:

CAPETOWN, S. A., August 4, 1896.

During the past few months the attention of the printing fraternity of Cape Colony, and more especially of Capetown, has been centered on the government printing contracts. The greater part of the government work, amounting to £70,538 last year, has been done in Capetown during the past five years by the firm of Dennis Edwards & Co., but who will be the next successful bidder for the work of Cape Government is a hard matter to guess at, owing to the government having asked for tenders from many firms both in England and on the Continent. Following up a largely signed petition recently presented to both Houses of Parliament praying them to keep the work in the colony and under no circumstances to send it to Europe, a deputation, representing the Capetown Typographical Association, waited upon the Colonial Secretary on July 11. The deputation consisted of Messrs. Berrisford, president; W. Gray, vice-president; Scroggins, secretary; Blundell, Tanner, Farrell and Ernstzen. Mr. Berrisford in introducing the deputation said they represented the printers of the whole colony. Already a petition with 1,500 signers had been presented to both Houses of Parliament setting forth their grievances, and a question with regard to the matter had been asked by the Hon. Mr. Wilmot in the Legislative Council. The reply given by the Secretary was that if a foreign firm got a government printing contract it would have to start an establishment in this country, where the work would have to be done. From their point of view there were several things in the interests of printers in this country they would like to suggest. In the first place, they wished to impress upon them the necessity of giving the work of the country to the people of the country. He did not mind what colonial firm the work went to. If the printing contract went out of Capetown the effect would be that a large number of men, many with wives and families, would be thrown out of employment. This would have a tendency to bring down wages, and would be a death blow to the members of the printing trades. But if a European firm did get the contract they desired to be safeguarded in another way. Such a firm might bring out to this colony a large number of men at a low rate of wages, and thereby swamp the market; it would

also be possible for them to tender for work at lower rate than local firms could. On the other hand, a European firm might open a small office here and supply only about one-fourth of the men necessary to carry out their contract, and have the great bulk of the work done in Europe. He advised the government to put a high tariff on all printed matter coming into this country, and closed his well delivered speech condemning the idea of sending £70,000 away from this colony when the surplus of the government was £2,000,000 sterling, simply because it was a little cheaper.

Mr. Scroggins referred to the great injustice of the contract going out of the colony, and stated that it was unfair to expect tenders here to be equivalent to those in Europe, as the wages here were higher, though not equivalent in purchasing power. He desired to impress upon the government the necessity of a high tariff on all printed matter coming into the colony. Closing, he referred to the fact that advertising firms on the Continent supplied shopkeepers in this colony with printed matter, such as bill-heads and envelopes, free of cost. Messrs. Tanner and Farrell also made speeches condemning the foreign tenders and strongly urging the necessity of a tax on imported matter.

The Colonial Secretary, after welcoming the delegation, said he had received information with regard to the printing trade of the ways of which he had previously no knowledge. In the interest of the public the government was compelled to go to the open market. Parliament insisted on tenders being called for, and it was thought advisable to go beyond the colony. There were only three or four firms in the colony who tendered, and, therefore, it was possible that arrangements might be made by these firms so that tenders should be fixed at a higher rate than it would otherwise be. Tenders were not called for in Europe with the object of undercutting local men, but for the sake of guarding local interests, and if all things were fairly equal, that certainly the local firms would be given the preference, so far as he was concerned. If there occurred a very great difference, however, they would understand that it would be impossible for him, holding the position he did, for the sake of a section of the community to tax the whole community. He would give fair consideration to what they had requested. They had a very hard thing to contend with, as printing was done very much more cheaply in England, and on the Continent cheaper still, on account of the smaller comparative cost of living. After thanking the Secretary the deputation withdrew, feeling that the Secretary was on their side, even though the farmer members, of which the majority of the Cape Colony Parliament is composed, were not. The letting of the contracts is looked forward to with great interest, the general opinion being that the work will go to England notwithstanding the pressure that the printers have tried to bear upon the government. In answer to a question in Parliament a few days ago, the Secretary said that what work the Capetown printers were capable of doing they would get, but that they would have to improve their productions if they wished to get much of it. Perhaps the way in which the work is produced has a lot to do with the present trouble. There is not much good work done here.

The only government in South Africa controlling its own printing office is the South African Republic (Transvaal). A new granite building is now being erected for its accommodation at Pretoria, the capital. The compositors are imported from Holland, as all the work is printed in the language of the Netherlands. Wages range from £3 10s. to £7; all hands receiving over £4 are placed on the civil service list. There is a tax of one hundred per cent on all printed matter entering into the state from the neighboring colonies, or abroad, and the printing business throughout is in a flourishing condition.

In the palmy days of the diamond fields, Kimberly, the then Eldorado of South Africa, had three daily newspapers

and three or four weeklies, all of which received phenomenal support at times; but since the amalgamation of the mines, and the consequent shrinkage of the once gay townships surrounding Kimberly, the papers have fallen away until now there remains but one, which, when compared with its former condition, is in a sad plight.

To the printers of Capetown the credit must be given for having introduced unionism into South Africa. About nine years ago a few compositors decided to form a typographical society and to that end called a meeting of the members of the craft. The society existed for a few years and then died from inaction. Not to be beaten, seven compositors, Mr. I. I. Gringer being the moving spirit, made a fresh start, and the present Typographical Association of Capetown, with two hundred and fifty members, stands as a monument of their perseverance. There are over one thousand persons connected directly with the printing trade in the Cape Peninsula, the population of which is sixty thousand. The union printers in South Africa number 585, the largest number in one society being in Capetown; but the most useful organization is at Johannesburg, S. A. R., where there is a recognized scale of wages for both piece and day work.

Unionism can never amount to much in South Africa, as the indiscriminate mixing of white and colored tradesmen which prevails will ever keep them from any unity.

The largest printing concern in the "Dark Continent" is the Argus Printing & Publishing Company, with six daily newspapers and thirteen weeklies, six large jobbing plants, retail and wholesale paper dealers, general stationers and newsdealers, and with a stock capital of £100,000 on which they paid last year a dividend of eighteen per cent. They have branches in Capetown, Johannesburg, Pretoria, Bulawayo, Kimberly, Durban and Port Elizabeth, with head offices in London, England. This company will be in a position to attract the attention of the printing world in a few years, for it is extending its business in leaps and bounds, and at the present rate of increase will soon have offices and papers in every town of consequence in South Africa. The Argus Company own the Johannesburg *Star*, a newspaper property which is proving a veritable "gold mine." By the way, the *Star* will in the course of a few months put in a stereotype web press, the first stereo in South Africa.

This scale of wages was furnished me by the president of the Capetown Typographical Society. The cities named in the list are the most important in South Africa.

	Price		No. of
	Weekly.	per 1000 ens.	
	£ s. d.	s. d.	Hours.
Pretoria, S. A. R.	5 0 0	1 5	48
Johannesburgh, S. A. R.	5 0 0	1 5	48
Maritzburg, Natal.	2 15 0	0 11	48
Durban, Natal.	2 17 0	0 11	48
Bloomfontein, O. F. S.	4 0 0	1 0	48
Kimberly, Cape Colony	4 5 0	0 11	50
Port Elizabeth, "	3 5 0	0 11	50
Capetown.	2 15 0	1 0	50

The prices quoted above for piecework are for 1,000 ens — not ems. The above scale of wages can be taken as average of the whole. There is but one typesetting machine in this country yet, and that one is not being used, the people owning it claiming it is N. G. Whether this be true or not is questionable, for I know personally of seventy-five machines exactly like it which are running, week in and week out, in the States.

What a grand field for the wares of the printers' supply houses, pressbuilders, inkmakers (especially) and the many other things with which printing offices must be equipped. Why should not American manufacturers in these lines catch the trade of South Africa? There is no impediment in the way. Freight rates from New York are cheaper than

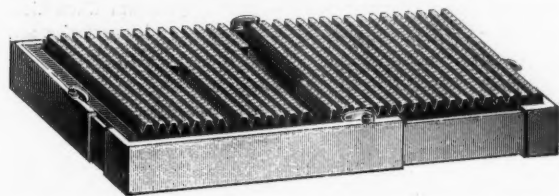
they are from European countries. American printers' materials are in advance of any other country's. Why, then, should not America catch the trade of South Africa which is increasing one hundred per cent every year. Let the inkmakers, pressbuilders, papermakers, etc., make decided efforts for the South African trade, and I am sure that the tide will turn in their favor. There is, I admit, a slight prejudice in favor of European goods; but when price, quality and quantity are more suitable elsewhere, that is just where the cosmopolitan printer of Africa goes to. I throw out this tip for anyone who is willing to pick it up. Investigate.

ARTHUR WILSON.

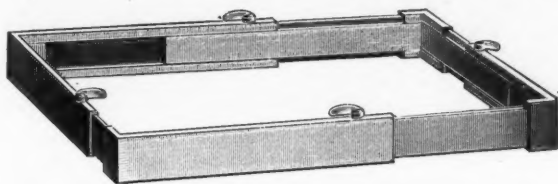
PATENT DEVICE FOR TYING PAGES.

To the Editor: BRIDGEPORT, Conn., August 30, 1896.

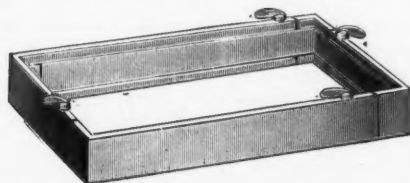
I take this opportunity of notifying you of the success which I have achieved at a small expense—\$10 for five years' subscription to your excellent trade journal. I have been a constant reader of *THE INLAND PRINTER* for the



past five years, and in the August number of 1892 you published an article written by S. K. Parker, entitled "Looking Backward." One of the paragraphs spoke of the fortune that awaits the individual who finds a quick and effective means of securing the page of type in place of the slow process of tying with string. Well, I started at once to devise some way of improving on the old method and success has crowned my efforts, as the inclosed proof shows. It has taken four years, but I "got there just the same." As can be seen, it is an adjustable fastener, which can be



used on fifteen different sized pages; is fastened with set screws which run parallel with the sides and ends and do not interfere with the type; remains in the form on the type; is made to pica and is an excellent thing in jobwork. It is needless for me to say any more as to its good qualities, as you can see them for yourself. If I had not received the idea from *THE INLAND PRINTER* I most surely would never have thought of improving on the old method—string. I send you this letter to show you the benefit that has been



derived by one of the many subscribers to your worthy journal. I have given it practical tests and have yet to find where it is wanting as a type fastener. I wish all success to *THE INLAND PRINTER* and to the fertile brain of Mr.

S. K. Parker, who first suggested the idea which I have successfully carried out. My advice to all printers is—both employers and employes: Subscribe for *THE INLAND PRINTER*, read it carefully and think well on what you read, for it is money and time well spent.

D. J. DEEGAN, 166 Carroll avenue.

A NEW SCHEME IN ACCENTS.

To the Editor: WELLINGTON, N. Z., August 1, 1896.

Now that types cast both bodywise and setwise to a standard unit of dimension are coming into general use, the way is opened for many valuable reforms of a labor-saving character, and capital may be safely and economically invested by both printer and type founder in special material; whereas, prior to the introduction of interchangeable bodies, experiments of the kind would have been an extravagance on both sides. I have now a suggestion to make which I think deserves consideration not only by type founders but by bookwork printers, those especially whose work, like mine, runs into more than one language.

Some years ago I had to print a dictionary of the New Zealand language. It was desired to have the leading words in a heavy-faced roman or "ionic," and long and short quantity marks were required for the five vowels, both in caps and lower case. For this purpose I had a brevier Ionic of a London founder cast on long primer to line accurately with my standard roman, a large extra quantity of the sorts particularly run upon in Polynesian (a, k, etc.), and twenty-two special characters—the five vowels, caps and small, with the two quantity signs, and the separate signs themselves on half long primer body. The font was a heavy one—over seventy pounds—and I was charged, as is customary, face price instead of body price; but, probably on account of the quantity required, no extra charge was made for the special sorts.

When the work was finished I tied up many pounds of the accents, etc., and, unless a future edition of the same work is required, it is not likely that they will ever be of any further use. Moreover, although the font, being a strong one and working with the standard roman, is now one of the most useful job letters I possess, it possesses none of the accents in more general use, though I have a large excess of those used in Maori.

Some time ago, another printer having a particularly troublesome job, in which all manner of accents were needed in a heavy-faced letter, wrote to England for the sorts required. The reply he received was something to this effect: "You have indicated rather more than one hundred special characters. To produce these would cost £100, and we should probably have no further use for the punches or matrices. We do not suppose that you would be inclined to go to so heavy an expense, nor are we; but we are prepared to share it equally with you if you are willing." I think that in the end he made shift without.

I may remark, incidentally, that founders generally neglect very much to exhibit exactly such special characters as these, even when after great labor and cost they have produced them. I know that fully accented job fonts do exist; for instance, there is the heavy-faced nonpareil used in the last edition but one of Webster, and the antique used in the latest edition. I do not suppose that the printer or publisher has any proprietary right in these accents; but I have not seen them or anything like them ever exhibited for sale. I sometimes see a note like this: "This series can be supplied, if required, with accents for the French language" (or "Spanish" perhaps, as the case may be); but I have never seen a fully accented letter shown or advertised. The matrices prepared to my order seven years ago are certainly the property of the founder; but the characters do not appear in his book. Dictionary work of one description or

other is always being done somewhere; characters of the kind are often wanted by those who cannot afford to have them specially engraved; and suitable fonts provided therewith would have the preference.

At the same time a fully accented font implies a large and an indefinite number of characters. In an ordinary roman body font we have four sets of vowels and two consonants, twenty-two characters in all; these suffice for French, Italian, Spanish and German. But the long and short quantity marks are almost as important, and nearly every European language other than those named requires its special letters. In Danish, shift may be made with the "umlaut" *o*, but the crossed *o*, cap and lower case, is really required. In Swedish, the *a* with the small *o* above, cap and lower-case, is essential. In Welsh, there is the circumflexed *w* and *y*. Roumania requires the cedilla mark to the *d*, *t*, *s* and *z*; Polish and Bohemian have each their own peculiars, and when the languages of India are expressed in roman characters, a whole swarm of diacritically marked vowels and consonants come into use.

Now, in works on comparative philology—and we are printing some even in this remote region—we have words

letters kerned to correspond, on one or both sides, might with advantage be extended to roman. But the suggestion is not really a practical one, and I do not think that the idea was ever carried into effect. The kerned Greek letters, ingeniously as they are devised, are a great nuisance, are specially liable to damage, and the kerned accents are about the most fragile characters that typefounding has produced. Loose accents (first, I believe, cast for Prince Lucien Bonaparte some forty years ago) answer fairly well for caps, but have never been a success for lower-case sorts. Now, my experience in faking accents has suggested a system by which every possible accent and diacritical sign (except those actually crossing the letters) could be represented without the cutting of a single punch, and with a reduction, instead of an increase in the number of characters supplied with an ordinary standard font. Before the introduction of the point system such a scheme, though practicable, could not have been really economical; but under the changed conditions of recent years it could be carried out with advantage to all concerned.

This is the scheme: Have all the accents and diacritical marks—they are not many—cast to even points setwise and



ON THE BEACH, SHEBOYGAN, WISCONSIN.

Photo by J. W. Benson.

grouped from all kinds of foreign tongues, and the author likes to see them correct. To furnish a standard roman with a full supply—much more a job face—might well be the despair of printer or type founder. It is almost distressing to look over the pages of peculiars in the later English specimen books. After the standard accents are disposed of, we find a motley mixture, sometimes hundreds of characters, agreeing only in body. Tall and short, fat and lean, old style and modern, roman and italic—they jostle each other. You may find some of the very sorts you are in need of—rarely all. The needed character may figure in the italic, but not in the roman, or *vice versa*; and even if there it probably lines badly with your standard face, or is so much too light or too heavy as either to look insignificant or round out conspicuously on the page. I have sometimes, by shaving down and fitting letters, "faked" the necessary sorts, and with fair success; but it takes time. It can be done for two or three characters in a sheet, but not for one that recurs a dozen times or more in a page.

I find that when types were cast with much less accuracy than they now are, and were far more costly, careful printers met with the same perplexity, for Luckombe (1771) suggests that the plan adopted in Greek of kerned accents, and

on 2, 3, 4 and 6 point bodies; larger, if necessary, as at present. Abolish the twenty accented letters at present in use, and in their place in the upper case substitute the loose accents and the complementary vowels. These letters are the novel part of my scheme. Let the font be nonpareil. Then the vowels would be cast to 4-point, the shoulder at the top being absent. The vowel and accent would be set separately after the manner of pieced fractions, and would accurately fit. There would be *uniformity*, for all the vowels would be exactly alike, being struck from the same punch. There would be *economy* of type, for the printer would no longer require French, German or other accented sorts, but interchangeable ones, in steady use, and which could be used in place of regular sorts when they ran short, by simply adding a space instead of an accent—instead, as I have seen done, cutting off the accents in such cases, and thereby crippling the font. It would be as easy for him to put in a rarely used accent as the commonest. He would not, as in my case, have stores of Danish and other accents, required at one time for special work, and almost or quite useless after the work was done. The dictionary accents to which I have referred are a case in point. They would now be living types instead of dead ones if their two constituents

were separable. Take the parallel case of half-fractions. We will suppose that they had not been invented. A printer has a class of work in which, we will say, 17ths and 19ths continually recur. He has to have a series made from $\frac{1}{17}$ and $\frac{1}{19}$ upwards. Thirty-four separate pieces are cut, at a cost of some \$200; they occupy thirty-four boxes; they are useless when the work is done. With a \$2 font of half-fraction

four consonants in Roumanian, and so on, and would be equally adapted to capital or lower-case letters.

As at present, more than one face of accents might be needed if extra heavy-faced fonts were in use. But these would rarely be required except for dictionary work. In any case a font of universal application would cost no more than is at present needed for a single language. It could be adapted without difficulty to italic (which would generally be necessary) and small caps.

Instead of the present accents, which with great advantage might be abolished altogether, certain characters in which the diacritical mark crosses the letter would still be required. In regard to these, the printer would be no worse off than at present, while these letters are so few that it would be quite worth the while of the founder to cut them. For example, one such character only is needed in Danish, large and small—the crossed *o*; and one only in Polish—the crossed *l*.

I see one practical difficulty—that of the refractory letter *i* and its colleague *j*. These, being only about half the set of the other vowels, would not allow room for an accent adapted to the average set. One remedy would be to extend the ceriph for this purpose, and cast them wide; or the accents might all be adapted to the set of the *i* and cast on wider set for the other vowels.

I am aware that a system something like this has long been in use in England in regard to Hebrew and Arabic. But in the absence of the fundamental feature—a point basis—justification must be a difficult and painful process. So much so is this the case



tions he can produce as good a result with less characters, and the same pieces are available for every possible combination. The parallel is complete. In the one case—as with accents at present—we have a method comparable to that used in Chinese work; in the other we have the full benefit of movable type.

The sorts I have mentioned, with the addition of a small-bodied C and N, would answer the purposes of the ordinary printer and would give a far more extensive variety than the present fonts. In that, he is limited to the twenty-two accents; in this, supposing he has an ordinary series of nine accents, including the cedilla, he has a possible series of forty vowels, besides the consonants. With a small-bodied w and y his characters would be still further multiplied.

But when philological work is required, the scheme could be carried to its full extent with very little trouble. Every letter in the alphabet might be cast in duplicate—on the font body and on its own. A separate accent case would then be needed, in which the small-bodied letters could be laid, with the loose accents. Diacritical marks being both at head and foot, the caps could be cast without the shoulder. The whole font would be easily accommodated in an ordinary double case; would agree in face exactly with the main font, and there would be no dead sorts (as there are in my accent cases). Multiply the fifty-six letters by the nine, ten, or more accents, and you have the possibilities of the font, though of course they would not all be available. But the work of founder and printer would be immeasurably simplified. To the founder it would be merely a matter of adjusting the body in casting. To the printer, such out-of-the-way languages as Welsh, Bohemian, Roumanian, or Lithuanian would have no terrors. The same cedilla that would distinguish the *c* in French would answer for the



Cramer Dry Plates.

THREE CONEY ISLAND VIEWS.

Photos by J. H. Ferguson.

that one of the chief London foundries has found it worth while to go to the vast expense of cutting a "Compound Hebrew" of 400 characters. For the same reason it would be useless to lay the suggestion I have made before any English foundry. It would not be found economical in practice. But in the United States you are ready for it, and in Germany it could readily be adapted both to the gothic and roman faces. I expect I shall yet see in your specimen

books a note attached to suitable forms of heavy-faced letter: "This font can be supplied cast on —-point bodies, to work with our series of loose accents No. —-."

Six years ago Mr. St. John introduced a somewhat similar scheme for large job letter. The vowel was cast with a slot, into which the accent fitted. In several respects this plan is better than the one I now propose—that is, if it could be adapted to ordinary book-work body fonts, which I doubt. The accented letters in no case fill the whole body, and any founder could cast them on smaller body; but I imagine that the casting of numerous accurately slotted sorts in body letter would, if not impossible, be both troublesome and costly.

Useful as this plan would be in ordinary roman, it would be still more so in the case of Greek. It would do away with all the accented and inflected vowels (varying from 98 or 126 upward) and all the kerned sorts—some six vowels and fourteen or sixteen accents. In their place would be needed only the fourteen or sixteen loose accents and the seven (or, including those with the subscribed *iota*, which there would be little economy in casting separately, the ten) vowels. The number of separate characters and corresponding boxes would be reduced by about 90 or 120, according to the scheme of the font—a reform nearly as beneficial, both to founders and printers, as the abolition of ligatures. Not many printers use Greek, but those who do would appreciate the change. Some of the compound accents at present supplied are rarely or never used, and the change would do away with all this dead type; moreover, in case of any of the ordinary vowels running short, the smaller bodied ones could be used interchangeably in their place.

I would like to know the opinion of some of your leading printers, especially those who have had practical experience in dictionary work, on the subject. Also what your founders say about it. For, let them bear in mind that I know nothing about typefounding, and if they don't care to discuss the point in print they may, if they have an hour to spare, send me their criticism direct. They sometimes do, and their letters are both welcome and helpful to me.

R. COUPLAND HARDING.

INKS VERSUS PAPERS.

A leading firm of printers at Leipzig lately took an order to print a number of copies of a book, in which the pages of letterpress matter were inclosed in rule borders, printed in red. Shortly after the work was finished the red changed to a "villainous brown," to the despair of the printer, who not unnaturally blamed the inkmaker. After investigation, however, it was discovered that the fault lay in the paper, the particles of animal sizing with which it was impregnated having undergone putrefaction when the paper was "damped down." After some consideration the ink manufacturer bethought himself to add a solution of iodine to the ink, which worked all right thereafter.—*British and Colonial Printer and Stationer.*

We Print

Challinor, Dunker & Co.
South 10th and Carson Streets
Pittsburg, Pa.

Telephone S. S. 104.

RECEIVED
AUG 26 1896
Page No.
Price by

Sub. Price 10
C. L. 122
Date AUG 27 1896

The Inland Printer Co.
Chicago, Ill.
Sent Aug 27

Aug 26 '96
Enclosed please
send Two Dollars to renew our subscription
for "The Inland Printer" *We are for Gold*
although we show 16 to 1 (Inland Printer)



Very truly,
Challinor, Dunker & Co.

THE PRINTER-LAUREATE CONTEST.

THE printer-laureate contest has reached an interesting stage. Mr. B. B. Herbert, who occupied fourth place with 155 votes at the time THE INLAND PRINTER went to press two months ago has taken a great stride forward and now rests at the top of the heap with what must be to him a very comfortable sum of 2098 ballots to his credit. It was predicted from the start that some Western man would come to the front in this contest, and the prediction seems to have been verified.

Mr. William Johnston, who holds second place, is perhaps best known through the cash-in-advance ink of which he is such a lavish dispenser. *Printers' Ink* is a widely read journal, and Mr. Johnston's vote is no doubt largely due to the prominent way in which his name has always been connected with it.

Mr. Nathan has also made a considerable increase, and follows Mr. Johnston closely with a total of 487. Mr. Orr accordingly drops to fourth place. The disadvantage under which these gentlemen labor is that, while both have well established claims to the title of printer laureate, the reputation they have made as printers has been principally absorbed by their firms, rather than having had the effect of placing themselves personally prominently before the public. Many printers know the "Lotus Press" well who have had slight acquaintance with Mr. Nathan. Mr. Orr has also chosen to hide his light under cover of the firm name of Bartlett & Co., though the "Orr Press" is fast

becoming known as an important factor in the printing world of New York City.

Mr. Theodore L. De Vinne is of course well known as a printer the world over. The *Century Magazine* is a monument to his fame of the kind which only real live men ever attain, and we doubt if there are many corners of the globe in which it has not attested his efficiency as a printer.

Written for THE INLAND PRINTER.

C. A. MURDOCK & CO., SAN FRANCISCO.

BY STYLUS.

THE firm of C. A. Murdock & Co. is an evolution from a small beginning in 1864. B. C. Vandall, J. F. Crosett and M. D. Carr, three practical printers, united forces and began business at 410 Clay street. Three years after the firm had become M. D. Carr & Co., and was housed at 411 Clay street. In November, 1867, Charles A. Murdock entered the employ as bookkeeper and office manager. Of printing as a trade he knew the difference between a shooting-stick and a brass galley, but little more. His good taste in matters of typography were of far more avail than a merely technical knowledge of the trade, and liking the business and having an abundance of New England pluck and energy, he stuck to it and soon acquired a small interest.



C. A. MURDOCK.

In 1868 occurred the memorable earthquake that shook a good deal of confidence out of many people, and doubting the stability of the floor and walls, the little office was bundled into a building on Jackson street, above Montgomery street. In December, 1868, the Clay street market building was erected, and a portion of the second story was leased for permanent quarters. They have proved permanent, as no removals have since taken place. One-fifth of the floor was at first occupied. Two-thirds are now required.

In 1869 C. L. Crackbon, a practical printer who served his time in Cleveland, Ohio, where he was a familiar figure about the *Leader* and *Plaindealer* composing rooms a generation ago, bought a third interest. In 1872 Mr. Carr sold his interest to his partners, and the firm became C. A. Murdock & Co. In August, 1893, the firm became an incorporation, retaining the old firm name as its corporate name. In addition to the interest held by the former partners, stock is held by four of the employees.

The workmen in this office have generally been brought up in the establishment, or their connection dates back a number of years. The foreman of the job department is James S. Turner, who entered the office in 1871 as errand boy. He remained until he was made foreman, when he concluded to try his fortunes in Honolulu, the foremanship on the government works of the island kingdom having been offered him. He returned to America and after a year or two spent in Leadville, Colorado, he resumed his old place, where he is likely to end his days. Other job compositors are Henry T. Hicks, assistant foreman; William Turner and Harry Chase. George W. Hughes has charge of the cylinder presses, and John Hansell the jobbers.

San Francisco has not yet reached the distinction of a book publishing center, but the best examples, at least in recent years, always bear the imprint of C. A. Murdock & Co. The equipment is well adapted for bookwork, though a special feature is legal and commercial printing, always in a severely artistic style. Some of the books from this press deserving of mention are "Petrarch and other Essays," by the late Judge Rearden; "Roses and Thistles," "Borrowings," "More Borrowings," "Scattered Leaves," etc. A number of periodical publications are also issued, as the

Lark, the *Pacific Unitarian*, the *Western Journal of Education*, and other school and church papers, besides the Proceedings of the Astronomical Society of the Pacific (a society drawing its inspiration from the Lick Observatory on Mount Hamilton), "Sierra Club," etc.

Mr. Murdock is an admirer of the original old styles in type faces, and has never been captured by the numerous fleeting novelties. This gives to the work of the office a consistent style, distinguishing it from the commonplace and crudely plain on the one hand, and the tawdry ornamentation on the other. The book, booklet or pamphlet work turned out always bears an individuality not easily described, yet readily recognized. There is no straining after effect, yet the fitness of the typographical features to the literary quality or subject matter is noticeable. A striking example of this is seen in an almanac for 1897, called "The Weather Vane," published by the Channing Auxiliary. The borders of the title and almanac pages are the work of that clever and original artist, Gelett Burgess, and bear the impress of his genius. The working in and blending of the zodiacal signs is a very happy conceit, with no hint of the grotesque. The body of the almanac, or reading matter, is set in Bradley only, with authors cited in Jenson Old Style. The printing is in black and red, on heavy rough paper, and is in perfect harmony throughout.

Besides giving the major portion of his time to business, Mr. Murdock is very active in many things not even remotely connected with the printing office. He is president of San Francisco Typotheta, chairman of the Classification Committee of the Board of Education, a trustee of the Boys' and Girls' Aid Society, secretary of the Hinckley Trust, president of the Unitarian Club, treasurer of the Unitarian Conference, and finds time in the intervals of business and other duties to edit the *Pacific Unitarian*. He is also in demand as a lecturer before literary and social clubs, where his thoughtful, helpful talks, or more elaborately prepared addresses, always meet a warm welcome. Though never known to have political aspirations or an itching for the emoluments of office, he served acceptably as a member of the California Legislature in 1889, having been urged to do so by his friends, though contrary to his personal inclinations. Here as elsewhere he was characterized by a faithful attention to duties, and was never known to miss a roll call or a committee meeting.

"CONTAINED INFORMATION I WOULD PROMPTLY HAVE PAID BIG MONEY FOR."

A. E. Weatherby, the Transcript Printing Office, Cumminsville, Ohio, writes:

"I recently subscribed for THE INLAND PRINTER and think it is due you to state that the very first copy received contained information I would promptly have paid big money for, namely, how to work gummed paper. I have had immense trouble with the stuff, a firm I work for insisting on furnishing it themselves and of a quality for curling that beggars description. Succeeding numbers have each contained something valuable in the articles and notes on process engraving, which I also follow more for amusement than profit, being of special interest and usefulness to me. The examples of elegant and up-to-date typography which the publication furnishes are valuable, the young lady compositors in this office being required to study the advertising pages of every issue thoroughly."

BINGS—That new typewriter girl is a corker on spelling and synonyms. She seems to be thoroughly well grounded in English.

WIGGINS—Yes, she is. Her mother told me that when she was little they always had her sit at the table on a Webster's dictionary.



WILLIAM PENN NIXON,
Editor *The Inter Ocean*, Chicago.

Drawn especially for THE INLAND PRINTER by Jules Maurice Gaspard.

SOME NEWSPAPER ILLUSTRATORS—JULES MAURICE GASPARD.

BY F. PENN.

NEWSPAPER illustration has within a few years so advanced in dignity and merit that it now commands consideration as something of a serious art. The mechanical processes of reproduction in rapid printing have hardly kept pace with the advance of the artists, although it must be confessed the newspaper etching of today is vastly superior to the primitive old chalk and wax processes of a decade ago. It may be remarked, however, that closer attention to the illustration departments of our great papers has brought better individual capacity into etching, although the mechanical devices for the etchers' assistance are practically the same as five years ago. So much for the frequently abused etcher and his troubles.



The interest the makers of newspapers have manifested in the pictorial portion has led to the enlistment of a coterie of capable artists, whose work will stand the test of publicity in almost any creditable exhibition of black and white. In the East such men as Charles Dana Gibson, Frederick Remington, Charles J. Johnson and E. S. Church do not hesitate to lend their pens on call for newspaper illustration, an index of friendly interest in a work that artists would a short time ago have frowned down as utterly unworthy of notice.

Chicago has advanced the best interests of illustration in the daily journals quite as much as the East, despite disadvantages that might appear to the supersensitive artistic mind. One may easily observe this in a comparison of the papers today with those of a few years ago. It may be a matter of some interest to remark that *The Inter Ocean* was a pioneer in the matter of newspaper illustration, beginning with drawings of maps in 1879, and with portraits a year later; the other papers, after criticising, eventually concluded to follow the pictorial precedent. Those early pictures may be painful memories, but they are more than atoned for by what has since been accomplished.

The subject of this sketch, Mr. Gaspard, who has been the director of *The Inter Ocean* art department during the past two years, has very decidedly advanced and sustained the interests in a sphere of new and growing importance. Jules Maurice Gaspard was born in France in 1861, and came with his parents to Davenport, Iowa, in 1868. It was there that he obtained his education in the public school and afterward learned

the trade of a printer. In 1879 he journeyed to New York, and there, while working as a job compositor, he found time, having the artistic bent strong within him, to take up the study of art in the Art Students' League and the Gotham Art Students' Society. In 1891 Mr. Gaspard returned to the West, and, settling in Chicago, commenced work as an illustrator on the *Times*; and the next autumn went to *The Inter Ocean*, where he has since remained.

It is a matter of regret that the accompanying illustrations do not give an adequate idea of the versatility of this artist; for while Mr. Gaspard is almost unrivaled in the field of newspaper portraiture, he is also exceedingly clever in character sketches, and has a fine fancy that occasionally exploits itself in the holiday full-page flights or special issues of *The Inter Ocean*. As for his character pictures, the best of them have been the negro types in Eleanor Churchill Gibbs' charming plantation sketches. In the matter of portraits this artist has achieved special distinction, his pictures having been highly commended by competent authorities, and widely copied by outside papers. His work is not only strongly original in style, but is equally remarkable for the strange dual quality of fineness and vigor. He is not given to sacrificing truth for ideality in portraits, and makes the picture speak for itself like the really true artist, disdaining the artificial aid of elaborately finished backgrounds and merely pretty accessories in involved scroll-work.



MARY FRENCH FIELD, DAUGHTER OF EUGENE FIELD.
Drawn by Jules M. Gaspard.



FREDERICK LAW OLMSTED.
Drawn by Jules M. Gaspard.

Technically he possesses a peculiarly strong continuous line, that while virile in quality is free from hardness and the mechanical touch so frequently associated with penwork. Modeling—a characteristic frequently faulty or entirely lacking in penwork—is one of the chief virtues of Mr. Gaspard's drawing. His pen appears to have the feeling of the painter's brush in its breadth and sureness of touch, and is remarkable in its grasp on facial character, and the revelation of life in the eye.

Written for THE INLAND PRINTER.

REVIEW OF TYPE SPECIMENS.

BY R. COUPLAND HARDING.

THE active foundry of Wilhelm Woellmer, Berlin, has produced a new series of "Stumpf-feine" ornaments—that is, line ornaments corresponding with medium-face rule. There are 66 characters, varying in body from 3 to 48 point, and a font weighs ten pounds. There is a good variety of terminals and corners, and other characters form handsome band ornaments and ground-work patterns. The series is graceful; every piece has a well-defined purpose and is of practical use, and the general effect is quiet and unobtrusive.

I note several other German novelties advertised by London agents. As, however, full particulars rarely appear in an agent's specimen, and I have no information as to the houses by whom they were originated, I pass them over till I receive specimens at first hand.

The Crescent Foundry has modified the Jenson face by cutting a light-line series under the name of Morris Old Style. It is made from 6 to 48 point, and is to standard line. It is a clear and readable face, but lacks the quaint ruggedness which seems to be the chief attraction of the Jenson group of letters to those who admire their revival. The same

house shows some new "Art Borders," adapted to old style work. Of these 36-point No. 25 and a 24-point (no number given—used as page border in THE INLAND PRINTER, page 79), impress me most favorably.

The series of Columbus No. 2, I am glad to see, has been completed down to 6-point, and includes the new 15-point size. Personally, I prefer this face to the popular De Vinne—always excepting those graceful extra sprawled initials.

"I am looking for a 'Bradley Outline' next." So I wrote four or five months ago, and the mail that brings me back my forecast in print brings also what is equivalent to its fulfillment. From the Inland Foundry I have advance specimen sheets of the "St. John Outline"—the "St. John" being one of the three closely allied faces modeled on Mr. Bradley's designs. The Inland Foundry was first in the field with the original face; and it is first with the complementary outline. I say first—for I make no doubt that the "Bradley" itself and Messrs. Farmer, Little & Co's letter will follow in due time. I have already had my say about these strong and useful faces—recalling the work of the early masters—and need only now add that the outline will, apart from its independent use, add much to the decorative value in colorwork. The designer of the new series has done well in making his outline of substantial thickness. It is much more effective, and also more durable, than a mere hairline would be. The same house shows also an outline series to match their useful "Woodward." The line in this case is of medium thickness, not quite as thick as that of the "St. John." This letter is more condensed than the popular "Columbus," and will, I expect, run it very close,



A STUDY HEAD.
Drawn by Jules M. Gaspard.

it has so many good points of its own. "Extended Woodward," from 10-point upward, by the same house, is a most useful variant on the original face. It should be welcomed by printers, for good wide faces are far from plentiful. Good condensed faces, on the other hand, are abundant, and the "Condensed Woodward," in nine sizes, from 10 to 60 point, with smaller sizes to follow, will hold its own with any, apart from the advantage it possesses in being cast to standard line. The "Edwards" series, ten sizes, 8 to 60 point, is a very fat-faced latin, the contrast in thickness between the body-marks and the thin lines being distinctly marked. In this respect it resembles the "Inland" series of last year, but without the characteristic double curve of the earlier letter. It has one feature which seems confined to American job styles, which I greatly dislike and against which I have often protested—the turning-in and thickening of the lower lip of the C. The letter so treated becomes for all purposes, if not to all intents, a G, and the presence of a differently shaped G in the alphabet does not alter the fact. Some new borders, in the bold contrast of black and white now in vogue, are shown. One of these, in three sizes, recalls the Cleveland Foundry's old "Ragged Edge," but seems more like a representation of flames than of torn edges. A good border for a fire brigade ticket or programme. Nos. 668, 1268 and 1868 (68 really—the other figures indicating the body) are curious, being merely the O of the Inland series, with an appropriate corner. "Kelm-scott" is the Inland Foundry's contribution to the increasing number of "Jenson" styles, first made popular by William Morris. It is lighter than most of its rivals, is without kerns, and is cast to standard line. The "Radtolt" initials, designed to work with it—36, 48 and 60 point—white on black, with a light and graceful arabesque ornament, are models of neatness and good taste. "Skinner" is a beautiful latin with lower case. The caps correspond closely in design with those of the "Victoria Italic." The two series harmonize well together, and if lower case should ever be supplied to the latter, the faces would be exactly complementary.

The Pacific States Foundry shows two new faces. "Sierra," an eccentric, may be placed in the same category as the "Inland" and "Edwards." A few such letters are useful in any job office, but it is easy to have too many. They are not what the Germans call *Broadschrift*. "Gracilis," on the other hand, is a letter which could hardly be misplaced. The design agrees with a German face of the same name noted some months ago, but I think it must have been recut; otherwise it would not fall into standard line. It is in ten sizes, 8 to 48 point. (I think, now, that I have noted this face in a former letter.) The advantages of standard line, especially in connection with point set, are so manifest, and the opportunities it affords for labor-saving devices in the types of the future (some of which I have already indicated in your columns) are so manifest, that I am expecting each month to find that the older and more conservative foundries have begun to fall into line. They must do it, sooner or later. It is only a question of time. And they will find it necessary to adopt the plan now coming so widely into use. There cannot be two "standard" lines.

This foundry also shows a very useful condensed latin (standard line) under the name of "Gracilis." The name has been appropriated already in Germany, but I think to a different face. The present letter is in ten sizes, 8 to 48 point. The 24-point border No. 244—silhouette leaflets—is neat and effective.

The "Royal" script of the American Type Founders' Company is the revival of a very old style. It takes one back to the old English scripts of "the Caslon and Livermore" period—1840 or thereabouts—but with all the advantages arising from modern mechanical facilities. It

is in seven sizes, 10 to 30 point. I see that the 10-point size is described in THE INLAND PRINTER as "the smallest script ever made." Perhaps if "in America" had been added, the claim would be correct. Beside the late Gustave Mayeur's "Anglaise, corps 8," cut at least seventeen years ago—for the specimen page bears date July, 1879—the new 10-point script looks quite large. I cannot say certainly that Mayeur's brevier script is the smallest ever made, but it is the smallest I have seen. Being much lighter and finer in face than the American letter, it looks proportionately smaller than it really is. Several continental scripts are cut as small as 10-point, and "Rundschrifts," or Rondes, to 8-point. The Didot point, though, as your readers know, is slightly larger than the American. The Florentine Old Style has apparently been appreciated, otherwise the proprietors would not have added lower case. The clever little series of "Speakers" is followed by "Domestics." The only weak point in these is the solid black faces. If they were wholly silhouettes this would be unavoidable, but there is so much white about these little vignettes that the figures appear to be masked. The new "Caxton" borders are in the German silhouette style—a succession of ivy leaves all alike. The same corporation shows further developments of the De Vinne face—an extra size of the original letter on 7-point; a "De Vinne Extended," to which my remarks on the "Woodward Extended" will equally apply, and an "Outline" series to match the "De Vinne Italic." Chelsea Circular is a light-faced wide sans, with a slight angularity in the curves which breaks the stiffness of the lines.

Barnhart Bros. & Spindler show "Opaque." From a single line shown I can only say that it is a heavy-faced condensed latin, with a waved counter to the O, as in the Inland face. The "XIV Century" is yet another letter of the Jenson style and a successful imitation. I note that the descenders have their full value, and the cutting is so rugged as almost to convey the impression of battered sorts. It is just the letter that the "old-style" printer will rejoice to add to his plant.

The Crescent Type Foundry will probably find its new "Elzevir Gothic" a success. I cannot call the letter beautiful, but it possesses the two great requisites sought for by advertisers: it is boldly legible and sufficiently out of the common track to fix the attention.

H. Berthold, of Berlin, who has added typefounding to his great brass-rule business, shows a number of "Rococo Vignettes." They are of large size, and so contrived as to join up readily with the combination rococo ornaments so much in favor with German printers.

Lately I made some inquiries of the English founders regarding their "Orientals." As a result, I have from Figgins the "Centennial" specimen book of the house. The wealth of "Oriental" and other rarely used fonts it displays is amazing to me. A fortune must have been spent in producing them. Sir Charles Reed & Sons also send me a little book of "Orientals," etc., and their latest specimens. These English sheets have arrived so near to the closing of the mail that I must defer detailed notice to next month.

ARTIFICIAL SLATE ON PASTEBOARD OR CELLULOID.

A good preparation for applying to pasteboard or celluloid to make an artificial slate, according to the *Scientific American*, is as follows; Dissolve 4 ounces shellac in 1 quart alcohol; add lampblack, 6 drams; ultramarine blue, 1 dram; pumice stone, powdered, 3 ounces; rotten stone, powdered, 2 ounces. Have the board dry and free from grease. Sodium silicate, diluted with water, and colored with lampblack, suspended in a little of the silicate, makes an excellent slating.

INSTRUCTIVE INTERVIEWS—ED S. RALPH.

IN accordance with a plan originated some time ago by THE INLAND PRINTER to have interviews with practical printers who have made a success as craftsmen, we have pleasure in presenting the first of the series this month—the subject being Mr. Ed S. Ralph, the foreman of the Winters Company, of Springfield, Ohio, and president of Springfield Printers' Technical Club, No. 4. The purpose of these interviews is to show how success has been won, and in no way is it intended to give publicity to the individual. It is simply intended to be an instructive lesson of individual experience. Fairness, however, compels us to state that the work of Mr. Ralph is not only appreciated in this country, but has been warmly eulogized by our contemporary, the *British Printer*, whose taste in such matters is unquestionable.

In answer to an inquiry as to his age and parentage, Mr. Ralph stated that he was born in Ogdensburg, New York, June 12, 1861; that he lost his parents while very young, his father dying when he was four years old and his mother when he was eleven. The following categorical questions were then put to Mr. Ralph, to which his replies are attached:

What educational advantages had you before entering upon the printer's trade? Education was received in public schools in Rochester, Ogdensburg and Canton, New York. Commenced apprenticeship in 1876 in country newspaper and job office.

Why did you select this trade? Both from necessity of earning a livelihood and choice. Always had a small hand press and a couple of fonts of card type. The printing office had a peculiar charm for me. Your question takes me back to early childhood, when I would "swap" almost anything for type, cuts or anything else that came from a printing office. I distinctly remember, when about nine years old, of trading a lot of bottles to an editor's son in Rochester, New York, for a small batch of patent medicine cuts. I toiled until almost exhausted endeavoring to get impressions from them. But they gave me better results, in the way of knowledge, than would have been derived from the sale price of the bottles.

What was your experience as an apprentice? What aid was given you by foreman, employer or journeymen? My experiences as an apprentice were much the same as fall to the lot of the apprentice in the average country office. The office was equipped with a Washington hand press, an old-style Gordon, a plow paper cutter, a few fonts of job and wood type, besides the ad. and body type. I had to sweep, make fires, roll, fold papers, wet down the three tokens of news required for the edition, feed and kick the job press, when there were any jobs to print, and at other times set type for the paper. Of course, I advanced by degrees, and in the course of time learned to make ready on both the

Washington and Gordon presses; also how to cover a frisket, and incidentally how to weed the editor's garden and saw wood for domestic use. The encouragement I received did not swell my head. Seriously, I had the failing of taking everything to heart that was said to me, and I soon came to think that I had made a mistake in choosing the printer's trade, and that undoubtedly I would have better success splitting rails. The only encouragement I ever received in the office was from one journeyman, and had it not been for his kindness and advice I would have never finished my time out as an apprentice. When he left the employ of the concern I was not long to remain. By this time, however, I had acquired more knowledge of the business than I was conscious of possessing. I had an opening in a larger town and took a position on a weekly paper having a job office in connection. This establishment boasted of a cylinder press and three or four jobbers. The proprietor was a good, all-round printer, and possessed some talent as a

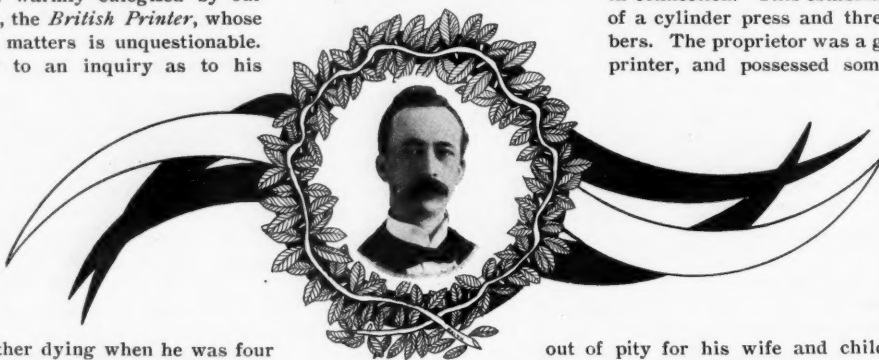
writer. He also had a bad failing, and would let the office run itself when he was on a spree. My home was in his family, and

out of pity for his wife and children, whom I liked very much, I did the best I could to keep

things moving. Here it was that I really got on the right track and was forced to have self-reliance, to estimate on work, to set the jobs, write locals and make scissor editorials. I did not gain much financially, but the experience was worth much more to me than the money. The proprietor of this office gave me all the aid he could, but he was so busy when on duty, that he could not do much.

What peculiar disadvantages did you labor under? One disadvantage under which I labored was that of appearing in looks much younger than I really was in years. Many times I have applied in person for situations only to meet with refusals, after having been subjected to embarrassing examinations. I could see that the answers were satisfactory, but when the foremen were through they would evidently reconsider what they had made up their minds to do and tell me there were no vacancies, when I knew from reliable information that they needed help. This was especially noticeable in the larger cities. I applied for permission to go on the sub list of the *Cleveland Leader*, and showed up regularly at the appointed hours,

and subs were scarce. The regulars wanted me to go on their cases, but each time I asked the foreman he said "no." But I had perseverance and showed up every day for at least two weeks. How well I remember what he said when he gave his consent and how happy I was. Said he: "Being that you are so everlastingly persistent, go on; but mark my words, it won't be six months until you will be in the hospital or dead, and I don't want you to lay your death to my door." I subbed three nights and got regular cases. That foreman seemed to change his mind, and never, as long as I was there, did he give me a cross word. Another disadvantage that I encountered was the



fact that my education was deficient. Realizing that something must be done I studied incessantly, and read history, travel, etc., and kept posted upon the current events of the day, much to my advantage and profit.

What line of study did you pursue in cultivating your taste in typography? The line of study which I pursued

THE WITTENBERG SCHOOL OF ART

COURSES OF INSTRUCTION.

—•••••

OBJECT DRAWING. 德文 英文
OIL PAINTING. 德文 英文
WATER COLOR PAINTING. 德文 英文
CHINA PAINTING. 德文 英文
MODELING IN CLAY. 德文 英文
CRAYON, PASTEL. 德文 英文
ILLUSTRATING. 德文 英文
WOOD CARVING. 德文 英文
COMPOSITION. 德文 英文
PERSPECTIVE. 德文 英文
HISTORY OF ART. 德文 英文

—•••••

GENERAL STATEMENT.

THIS DEPARTMENT of the College is in charge of six thoroughly competent instructors, and offers advantages for Art study unequalled by any other College in Ohio.

Three studios are in use, furnished with all equipment necessary for thorough study.

The natural beauty for which the Wittenberg Campus is celebrated, provides abundant inspiration for the student of nature, and its close proximity to the school is an unusual advantage to those learning to sketch from nature.

was the analysis of all specimens that came to my notice, and I would picture in my mind how a job would look, provided it had been set in a different style. From this method I gained much assistance. It was theoretical in many respects, but it led to practical results. Everything, from newspaper ads. to posters, received more than a mere passing glance from me. The magazines were made especial objects of study. THE INLAND PRINTER was eagerly scanned, carefully and thoughtfully read, and the impressions received from it stored away in my mind, never to be forgotten, but ready for use when opportunities presented themselves.

What study do you consider was the most advantageous to you? I consider the study and analysis of specimens, prompted by examples of good and bad typography as they were shown by THE INLAND PRINTER, the most advantageous to me. Then I adopted another plan, in this connection, of asking other printers what their impressions were of certain jobs, and if possible got some reason from them for their holding certain opinions.

What advice would you give an apprentice in the printing trade in the light of your own experience? I would advise every apprentice to make the most of his time, and not get the foolish impression in his mind that he is giving his employer too much work for the salary he is receiving. I would advise him to study and analyze every piece of printing that comes under his observation. I would advise him to gain as wide a knowledge of the different branches as possible. I would advise him to subscribe for the best technical journal in the world in the printing industry—THE INLAND PRINTER. There are other good journals, but if he can have but one, by all means let him get the best. I would advise him to join a technical school or printers' club, if

there is any way for him to do so. I would advise him to use his head as well as his hands. I would advise him to try and learn to design, to make initial letters, take lessons in sketching, if possible, and study art in all its various branches. I would advise him to make it a rule of his life to be punctual in all things. I would also advise him to converse with persons who have artistic taste. Even if he has no instructor in designing and sketching, he will be surprised how much he can accomplish by perseverance. It has been truly and wisely said that "Patience and perseverance will accomplish all things." There are also a few don'ts, and they are: Don't get the big head; don't think you know more than your instructor; don't get "smart"; don't take up bad habits; don't read trash; don't do your work in a slipshod manner; don't waste a minute of time unnecessarily on any job; don't criticize work with jealous eyes; don't fail to have regard for other people's opinions.

What is your opinion as to the standard of competency of printers at the present time? The standard of competency of printers at the present time is entirely too low. As a rule the printers of today do not possess knowledge enough of the various branches. That they realize this is evidenced by the eagerness with which they join technical clubs. These clubs will do much toward raising the standard of competency. Systematic study and an interchange of ideas will also help to raise the standard.

What method do you adopt for keeping specimens of printing, and in what way do you consider the study of such specimens advantageous? The most satisfactory method that I have found of keeping specimens—to preserve single-sheet jobs, such as circulars, letter-heads, bill-heads, cards, etc.—is to have a scrapbook and reserve a certain number of leaves for each kind. Catalogues, pamphlets, and work of the bound class, I keep in a book case where they can be got at readily. The study of specimens by analysis I consider the most beneficial. I always make it a practice to take things in by absorption and store away the impressions made on me, so that I may call them into instant use when occasions arise. By an analysis I do not

The Ludlow
Automatic
Freight Car
Coupler.

Meets the Requirements
of the National Law.



KNUCKLE opens automatically without a weight, spring or lever, on an "up grade" of 1200 feet to the mile.

Strictly central draft, the locking pin passing through the knuckle in the center line of the car.

When locked there is no strain on the hinge pin, and the knuckle cannot be pulled out if the hinge pin is removed.

The locking pin, when raised by means of the uncoupling lever, is so placed on top of the knuckle, automatically, that the "hanging up" of the lever is not necessary. The locking pin rests on top of the knuckle until it (the knuckle) is pushed into locking position, by the opposing knuckle, when the pin drops and locks it.

mean a mere passing glance, but careful, thoughtful study, and if there is anything in the composition, presswork, etc., that is at all meritorious, I make a mental memorandum of it. It is seldom that I have to refer to specimens, because I have so trained my memory that it is retentive and responsive when occasions arise.

Would lectures on the principles of design be helpful to job printers in your estimation? I think that lectures on the principles of design would certainly be beneficial to job



CONVENTION OF THE UNITED TYPOTHETÆ OF AMERICA, ROCHESTER, NEW YORK.
GROUP IN FRONT OF HOTEL ONTARIO, ONTARIO BEACH, SEPTEMBER 10, 1896.

printers. It is right in line with advancement. I also think that sketching and designing of all kinds that can be utilized in printing would be of great benefit. I never had a lesson in my life, and don't think I am overburdened with talent, but what little I know on this line has been picked up by hard study and perseverance. Most of the work in this line that I do is executed in India ink with a pen. Here are a few initial letters and a pen sketch. They are crude, to be sure, but I expect to take lessons of a good teacher this fall and try and eradicate some of my crudities. Printers from now on will have to throw more brains into their work. Nearly everyone can turn out a neat, good piece of work occasionally, but the demand will be for men who can turn out a good, artistic piece of work on short notice, in a reasonable length of time, and not be an "occasional" printer. Another thing I would say to both old and young, is not to be afraid to tell someone else their experiences, and to impart the knowledge they possess to others who are not so fortunate as themselves. There are plenty of situations open to good men, therefore all that they can do in the line of making someone else more proficient will help to raise the standard of excellence in the printing trade. It has always been a matter of wonder to me why so many printers let opportunities to display art and skill go by without trying to make something of them. I sometimes think that suggestions along this line would be beneficial. Two reprint jobs of catalogues went through my department within the past four weeks, and the printers who had previously worked on them let a great many opportunities to display their skill as artists pass by unheeded. I take one page from each to show what I mean. In the page taken from the Ludlow catalogue the matter was displayed in the same style that has always prevailed to a greater or less extent, instead of trying something out of the ordinary. The page taken from the Wittenberg College School of Art catalogue tells of the courses of study in the art department. These branches were set in the old stair-step style. Printers should try and take their work from the rut of the past and help along the work of advancement.

VOCABULARY OF ONE WORD.

"I shall never forget my first visit to Madrid," said a woman to a reporter. "I was the only member of our party who knew any Spanish, and I knew but one word, that one being 'leche'—milk—but by means of gestures we managed to get along until breakfast was served. Then, as luck would have it, the maid brought my coffee without any milk, and also, as luck would have it, I promptly forgot the one word of Spanish that I knew, and which of all words was the one most wanted at that moment. This time neither gesture nor yelling were of any avail, so at last in desperation I seized a piece of paper and a pencil and drew a picture of a cow. Whereupon the maid tripped off and came back with three tickets to the bull fight.—*New York Sun.*"

TREATMENT OF INKS IN HOT WEATHER.

The Composite Printing Company, 123 West Fortieth street, New York, writes: "We are indebted to the 'I. P.' for many good points. In fact, we would not like to 'keep house' without it; but we think we have caught on to a little catch that will be of as much interest to many of your readers as some of your hints have been to us. In warm weather keep *all* inks in water, leaving lids off of cans, and allowing the water to run over it as much as possible. We keep our cans in the sink and allow the water to run over it an hour or so each day. We find it makes the ink work well, causes it to dry quickly, and preserves the gloss, and for dodger work, where news ink is used, it prevents offsetting. This may be an old dodge to many printers, but we 'discovered' it by accident."

TENTH ANNUAL MEETING UNITED TYPOTHETAE OF AMERICA.

IT is a safe thing to say on behalf of the delegates to the tenth annual convention of the United Typothetæ of America, held at Rochester, September 8, 9 and 10, that everyone who attended is right glad he was there. Rochester's citizens are splendid hosts. They make the stranger feel at home, and the memories of their pleasant visit there will doubtless remain with the Typothetæ members for a long time to come.



J. H. BRUCE,
President United Typothetæ.

The headquarters of the convention were located in the Powers Hotel. The meetings were held in the Chamber of Commerce. At the latter place, on Tuesday morning, President Ezra R. Andrews, of Rochester, first called the convention to order. He introduced President Milton H. Smith, of the Rochester Typothetæ, who in turn presented the mayor of the city, Hon. George E. Warner. Mayor Warner welcomed the delegates to the city, Mr. R. R. Donnelley, of Chicago, responding in their behalf at the president's request. President Andrews then read the president's annual address. He reviewed the growth of the organization during its ten years of existence, and touched upon the various matters usually discussed at the meetings. The reports of Theodore Sproull, of the executive committee, and of Secretary Waddey and Treasurer Buss, were read. The latter showed a balance of \$2,360.15 in the treasury.

At the afternoon session the report of Amos Pettibone, chairman of the committee appointed to attend the National Editorial Association held last year, was read. Mr. Pettibone also presented his report as chairman of the committee on government printing. He reported that the postmaster-general could not be convinced that it was unfair to the printing fraternity for the government to print return cards on envelopes free of charge, and that a United States senator to whom appeal was made had replied that the matter was considered of too little importance for the Typothetæ to cause so much disturbance about. The committee was discharged and a new one was not appointed. Mr. J. J. Little, as chairman of the committee on the founding of a printers' home, presented his report. The project was deemed impracticable for the present, and this matter was also dropped.

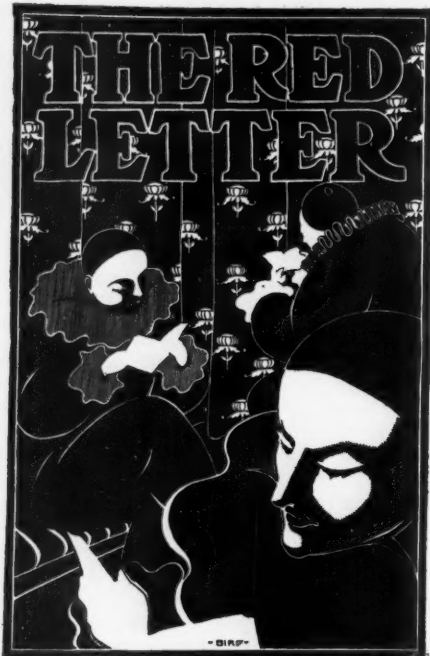
Two amendments to the constitution were adopted, one of them making possible the election of honorary members. Mr. Cyrene H. Blakely, president of the Typothetæ in 1895 and 1896, was elected an honorary member, being the first to enjoy that distinction.

Secretary Waddey read a paper entitled, "The Cost to the Printer of Improvements in Machinery and the Making of New Faces of Type." The subject was handled in an interesting manner. Mr. R. R. Donnelley then gave a thorough exposition of the best methods of the "Preparation, Printing and Care of Process Cuts." During the meeting, Secretary Waddey was presented with a handsomely engrossed memento as a token of the regard in which he is held by the members and their appreciation of his labors as secretary.

On Tuesday evening a reception was given the Typothetæ at the Powers Art Gallery, and the visitors were given a chance to enjoy a treat which does not come to every man very many times in a lifetime. The writer was told that there are two other art collections in America acknowledged

to be the peers of the Powers gallery, one each in Boston and Baltimore, and his respect for those cities was materially increased thereby. Rochester could well say with the poet, "Take all things else, but spare us this."

The question of printing office insurance is one which has long been agitated by the Typothetae, and at the meeting on Wednesday morning Secretary Waddey spoke in regard to it. He said it was difficult to get the organization to consider it carefully. Many looked at the affair as being a personal one, and would say but little about it. This was



"IN THE LIBRARY."

Poster announcing the first number of *The Red Letter*.
Drawn by E. B. Bird.

a wrong interpretation. A few reports were received. The one from Boston showed the highest rate to be \$3.30 per \$1,000, and the lowest was \$1.32 on suburban plants. This was for the city. The reports from Chicago showed that \$4.29 per \$1,000 was the highest, and the lowest to be about the same as the low report from Boston.

The chairman of the Committee on Internal Revenue reported, and it was shown that little if any action other than recommending that a committee of five be appointed to continue the work had been done. A eulogy on Henry Oscar Houghton, of Cambridge, Massachusetts, written by Theodore L. De Vinne, of New York City, was then read by Secretary Waddey. The deceased was proprietor of the Riverside Press, and one of the first printers in the country.

A committee of three was appointed to prepare the obituaries of the deceased members of the Typothetae. Secretary Waddey read memorials of several other deceased members, after which the deaths of James W. Pratt, of New York; William J. Wilson, of St. Louis; George C. Travis, of New York, and others were announced by different delegates.

Mr. Little, in referring to the death of George C. Travis, of the firm of J. J. Little & Co., related with feeling that in a period of one year and one week three members of the firm had died, and that he is now the sole survivor of the four members that constituted the firm so short a time ago. One of the deceased partners was William J. Demorest, publisher of *Demorest's Monthly Magazine*.

A paper entitled "Cost of Work," prepared and read by George M. Courts, of Galveston, Texas, was followed by W. B. Conkey, on the "Output of Presses." Herbert L. Baker, of Buffalo, read a paper entitled "Education of Patrons." Henry O. Houghton, of Cambridge, Massachusetts, spoke on "Bookmaking."

On Wednesday afternoon the members, their families and friends were taken in street cars especially provided to Ontario Beach, whence the party embarked for a short trip by steamer on Lake Ontario. Returning, a lunch was found awaiting them at the Hotel Ontario, after which an informal dance was held at the auditorium adjoining the hotel.

At the closing day's session on Thursday morning Mr. Frank Garrett, of Syracuse, a fraternity delegate from the National Editorial Association, related reminiscences of the association's trip to Florida. It was decided that a fraternity delegation be named to attend the next session of the editors at Galveston, Texas.

Mr. George E. Ellis, of Boston, presented a resolution naming Mr. Theodore L. De Vinne as the Typothetae's Printer Laureate. Mr. De Vinne protested against this and the resolution was amended to read:

The United Typothetae of America desires to put upon record its appreciation of the worth of the service rendered to the members of his profession, and to the public, by the foremost printer of his generation—Theodore L. De Vinne, of New York.

Mr. Vredenburg, of the firm of Vredenburg & Karle, Rochester, related in detail the circumstances which led up to the recent strike among the employees of that office, stating that the men were dissatisfied in the method of measuring self-spacing type. A brief discussion was held, and the issue was submitted to a committee composed of Messrs. Daniel Rose, Toronto; Joseph J. Little, New York; William Johnston, Chicago. After giving the matter due consideration, the committee submitted the following report:

The committee appointed to take into consideration the proper mode of measurement of type for charging for composition begs leave to report:

That we have considered the matter and find that from time immemorial the trade has considered the square of the body of a type as an em, and that when type is charged by the 1,000 ems it has always been the usage that the square is the standard of measurement, and we see no reason why that principle should be changed.

This report was adopted unanimously, as was the report of the nominating committee, which named the following officers for the coming year and designated Nashville, the home of the president-elect, as the place of meeting next year. The report follows:

President—J. H. Bruce, Nashville.

Vice-Presidents—Thomas Todd, Boston; George E. Matthews, Buffalo; George M. Courts, Galveston; C. W. Hornick, St. Paul; F. W. Baltes, Portland, Oregon; R. G. McLean, Toronto.

Executive Committee—Joseph J. Little, New York, chairman; J. R. Jones, Philadelphia; H. D. Brown, St. Paul; William Johnston, Chicago; George H. Ellis, Boston; C. B. Woodward, St. Louis; C. O. Bassett, Cleveland.

Secretary—Thomas Knapp, Chicago.

Treasurer—W. B. Carpenter, Cincinnati.

Theodore Sproull, of Pittsburg, moved that the secretary be instructed to furnish printed proceedings of the convention within thirty days from the date of the same. On motion of H. D. Brown, of St. Paul, a vote of thanks was tendered retiring Secretary Everett Waddey, of Richmond, Virginia, in recognition of the faithful performance of his duties. Letters received from Milwaukee, inviting the Typothetae to hold its convention in that city in 1898, were ordered printed in the secretary's report on motion of Mr. Blakely, of Chicago. On motion of various out-of-town members, thanks were extended to the retiring president, E. R. Andrews, to the officials and members of the Rochester Typothetae, who as hosts had so well entertained them;

to the Chamber of Commerce, to D. W. Powers, and to everyone who had in any way assisted in making the convention one of pleasure.

W. F. Balkam responded briefly on behalf of the Rochester Typothetae, after which Mr. Andrews appointed a committee of ex-presidents to escort President-elect Bruce to the chair. Mr. Bruce then thanked the members for the honor conferred, and at noon the convention adjourned sine die.

At 1:30 o'clock the visitors were given a carriage drive of about fifteen miles about the city, during which a short stop was made at the residence of President Andrews, where refreshments were served.

A banquet was given on Friday evening to the delegates in Powers Hall. President Milton H. Smith, of Rochester, made a short speech, as also did Toastmaster William F. Balkam, of the same city, in introducing the president-elect, Mr. J. H. Bruce. Mr. Joseph T. Alling, Rev. W. H. Hubbard, Hon. W. W. Armstrong, Mr. W. H. McElroy, Mr. Theodore L. De Vinne and Mr. W. W. Gibbs also made short speeches or responded to toasts.

NOTES ON JOB COMPOSITION.

BY ED S. RALPH.

Under this head will appear, each month, suggestive comment on the composition of jobwork, advertisements, etc. Specimens for this department must be clearly printed in black ink on white paper, and mailed to this office, flat.

R. E. M.—From the appearance of the job you send us, it is very evident that you have quite a good assortment of the "new things" in type faces. There is one great fault, however, with your work. It is too much on the "specimen sheet" order. Your ideas are good, but do not use so many different faces of type in any one job. For your benefit, as

better or neater effect than it would had you not employed so much rulework. Rulework eats into the profits. Do not put \$3 worth of time and stock into a job for which your firm only receives \$2.

FRANK S.—Overornamentation spoils many a good job. Take the note-head you send, as an example. The orna-

W. B. JOHNSON.

M. E. DAVIS.

JOHNSON & DAVIS,

INSURANCE and
REAL ESTATE.

Properties
For Rent,
Lease
and Sale.

Telephone, 498.

Insurance
Fire, Life
Accident
Cyclone

CINCINNATI, OHIO. 1896.

ments killed the otherwise neat effect your job would have presented. It is better to use no ornamentation at all than to run the risk of overdoing it.

W. B. JOHNSON.

M. E. DAVIS.

JOHNSON & DAVIS,

INSURANCE and
REAL ESTATE.

Properties
For Rent,
Lease
and Sale.

Telephone, 498.

Insurance
Fire, Life
Accident
Cyclone

CINCINNATI, OHIO. 1896.

J. J. WOODMAN.

S. J. FREESTONE.

WOODMAN & FREESTONE, LUMBER.

Pine, Hemlock, Spruce,
Oak, Chestnut, Poplar,
Walnut, Ash, Basswood,
Shingles, Lath, Etc.

Contractors' Orders Especially Solicited.

SAN ANTONIO, TEXAS.

well as for those who have similar inclinations, we will reproduce this card that you may see, by contrast, that your job would have had a better, neater appearance had you con-

J. J. WOODMAN.

S. J. FREESTONE.

WOODMAN & FREESTONE, Lumber.

PINE, HEMLOCK, SPRUCE,
OAK, CHESTNUT, POPLAR,
WALNUT, ASH, BASSWOOD,
SHINGLES, LATH, ETC.

Contractors' Orders Especially Solicited.

SAN ANTONIO, TEXAS.

finer yourself to the use of half the number of type faces. You would also have set the job quicker, because considerable time is consumed in going from rack to rack.

FRED B.—Knowing full well, as you say you do, that work is taken very low in your town, you should not spend so much time on note-heads, cards and like jobs as your samples evidence. We cannot see that your work has any

P. J. C.—While the complaint you make, relative to the scarcity of new type faces in the office in which you are employed, is true, nevertheless this fact should not deter you from making the best possible use of what you have. You can easily make a new-fashioned job from old-fashioned type by executing the job in a modern, 1896, style. If you do not use new methods with old material, it will be exceedingly difficult, should occasion arise, to execute new ideas in jobwork with modern material.

EUGENE W.—The old-fashioned style of combining colons and dashes on each side of a catch line is not good. It does not add to the appearance of your work.

W. A. C.—We are glad to know that you thoroughly appreciate THE INLAND PRINTER and profit by its ideas, examples of composition and display, and the information contained therein. We are aware of the fact that small offices experience difficulties in getting up new forms from old faces of type. But if harmony in the arrangement, coupled with the judicious use of what is at hand, was made more of a study, a great many neat, new-appearing jobs would be the result. We will be glad to have you or any other reader send us specimens of their work, printed on white paper and in black ink, with a view of reproduction, and we will do our best to show by comparison a neater and more artistic way to do it. Also we will try and answer any questions you may ask relative to jobwork and composition. You will find this one of the best methods of education.

JOHN E.—You say that you are an apprentice in a job office which has a fair run of jobwork, besides having a couple of publications taken by contract, and complain that you have "no opportunity to set any of the jobs." We are sorry to learn that your foreman keeps you constantly on "straight" composition. You should have a chance to do some of the jobwork, of the simpler class at first. The

foreman should realize the fact that you will be of greater assistance to him and of consequent more value to the firm when you are able to execute a creditable piece of work on any job. We are pleased to know that you are a constant reader of *THE INLAND PRINTER*, and study its pages with so much profit and pleasure. Our advice to you, under the circumstances, is that you take some of the reprint jobs that have been executed in your office, and reset them according to your ideas. You say you carry your dinner, therefore you can easily do this during the noon hour. Your foreman, seeing your inclination and willingness to learn, will undoubtedly give you some of this work to do.

R. N. M.—The great trouble with the typework in your catalogue is that there is a sad lack of uniformity in it. The headings are too large, and there is no harmony in them. One page has lightface old-style heading and the opposite page has its heading in black extended gothics. Make your headings uniform, as to type, and look well to a harmonious whole. This is the main fault your work presents. Otherwise your catalogue would have been very good, indeed.

LIGONIER.—We will reproduce your statement head, because we believe it will prove beneficial to you. There

call forth this statement. As a whole, the cards present the appearance of a great deal of labor for a small result. The embossed panels do not enhance the appearance of the work. The composition on the card setting forth the

THE VERY BEST PRINTING.
RATES ALWAYS REASONABLE.

THE LEXINGTON NEWS,

PUBLISHED IN
THE BRIGHTEST SPOT IN SANILAC COUNTY.

One Dollar Per Year in Advance.

JASPER H. KEYES,
EDITOR AND PROPRIETOR.

ALL BILLS ARE SUBJECT TO SIGHT DRAFT WITHOUT NOTICE.

Ligonier, Ind., 189

M
The Mier Buggy Co.,
WHOLESALE DEALERS OF FINE VEHICLES.
Carriages, Buggies, Phaetons,
Road Wagons and Carts.

TERMS

SEE OUR SURREYS.

is not a redeeming feature about it. The name of the buggy company is a trifle too large, and the line "Carriages, Buggies and Phaetons" much too prominent. The word "buggies" also has an error in it. We can find no authority for

ALL BILLS ARE SUBJECT TO
SIGHT DRAFT
WITHOUT NOTICE

Ligonier, Ind., 189

M
THE MIER BUGGY CO.,

WHOLESALE DEALERS OF
Fine Vehicles, Carriages,
Buggies, Phaetons,
Road Wagons and Carts.

TERMS

SEE OUR SURREYS.

the use of the diphthong in the word "phaetons." The main trouble with your composition is that it "strikes you in the face all at once." The firm name in stationery work is the prominent thing, and the line of goods they carry is of secondary consideration.

N. P. K.—The four cards submitted by you, with the request to know our opinion as to design and composition,

advantages of the *Lexington News* is the best of the four, but the joining of rule is not good in this sample. There is, in all the samples, an air of overstraining after results. One of these specimens we will reproduce and try to show you wherein it is weak. In the first place, in a business card, it would have been better not to have used the Brownie cut, and the matter relating solely to the paper should have been used in conjunction with the name of the publication and should not have been coupled to the



The
Very
Best
Printing.

\$1.00 PER YEAR
IN ADVANCE.
RATES FOR PRINTING
ALWAYS REASONABLE.

The Lexington News

PUBLISHED IN
THE BRIGHTEST SPOT
OF SANILAC COUNTY.

JASPER H. KEYES,
EDITOR AND PROPRIETOR

line relating to job printing. As to the designs, we would advise simpler ones. The borders kill the type effect. Old styles and gothics do not produce harmonious effects when used together.

SEES NEW THINGS AND WANTS THEM.

We had almost come to the conclusion to discontinue *THE INLAND PRINTER*. While it made us proud as printers it also made us poor in purse, for we felt that we could not take the journal and miss the good things contained therein; and if we did not see it we would not be longing all the while. We are a great nation, especially the type founders and *THE INLAND PRINTER*, for they are always in "sight." Well, here she goes for another six months' subscription, and we will take our chances. Blank and money inclosed.
—S. R. Whitehead, South River, New Jersey.

PRESSROOM QUERIES AND ANSWERS.

CONDUCTED BY A PRESSMAN.

TO CORRESPONDENTS.—Letters for this department should be mailed direct to 212 Monroe street, Chicago. The names and addresses of correspondents must be given, not necessarily for publication, but merely to identify them if occasion should arise. No letters will be answered by mail which properly belong to this department.

DOES NICKEL-PLATING BENEFIT ELECTROS?—W. S. C., of Chicago, Illinois, writes: "Will you give me some information in regard to nickeled electros? Does nickeling increase the life of electros, and, if so, how much? What advantage is there in nickeling red plates used on label work?" *Answer.*—There is great advantage to be derived in nickeling electros, especially in additional durability and cleanliness of printing with red ink. It may safely be asserted that if a good coating of nickel is properly deposited on an electrotype plate it will add to its durability fully one-third more than without it. Nickel-facing electros prevents the destructive chemical action that red ink exercises on copper, both being strongly impregnated with mercury. Red inks corrode on and rapidly eat away the face of electrotypes.

WANTS TO PRINT HALF-TONES ON NEWSPAPER STOCK.—W. G., of St. Thomas, Ontario, has sent us a sheet of the *Southern Counties Journal*, which has a small portrait, the lining or tooling of which has been done by rouletting (doubtless in imitation of half-tone engraving), regarding which he writes: "I would like to ask you if there is a remedy for making half-tone cuts show clear on newspapers, and how to do it? The press upon which this sheet was run is a two-feed Wharfedale, and runs at a speed of 3,200 per hour, with blanket and cotton on the cylinder." *Answer.*—Reasonably good half-tones (not too fine a mesh) can be printed by competent pressmen on such presses. The plates—the half-tones—should not be mounted on bases which when blocked are in any way higher than the type portion of the form. Set the form rollers light, use fair ink, and the result should be satisfactory.

THE PROPER WAY TO FEED.—H. C., of New York City, wishes to know the proper way to feed a cylinder press when feeding to near guide, i. e.: "To put the sheet down to the two drop guides, and then slide the sheet over to the side guide; or to put the sheet down to the side guide and slide it down to the drop guides; or to put it to the off drop guide and side guide, and then slide it to the near drop guide?" *Answer.*—The best way to feed sheets to a cylinder press, when the gauge is to the "feeder end" of the feed-board, is to slide them to both drop guides as uniformly as possible, and then draw the sheets over to the near side guide. If this method is to be varied, by reason of any difficulty in handling the sheets of paper, then let the sheets drop to the off-end drop guide, then to the near drop guide, and finally drawn over to the near side guide; because if the sheets are fed otherwise they are liable to crowd and block the two inner end gauges, from which there is no relief, as it is almost impossible to adjust them in time for the return of the cylinder by any other course.

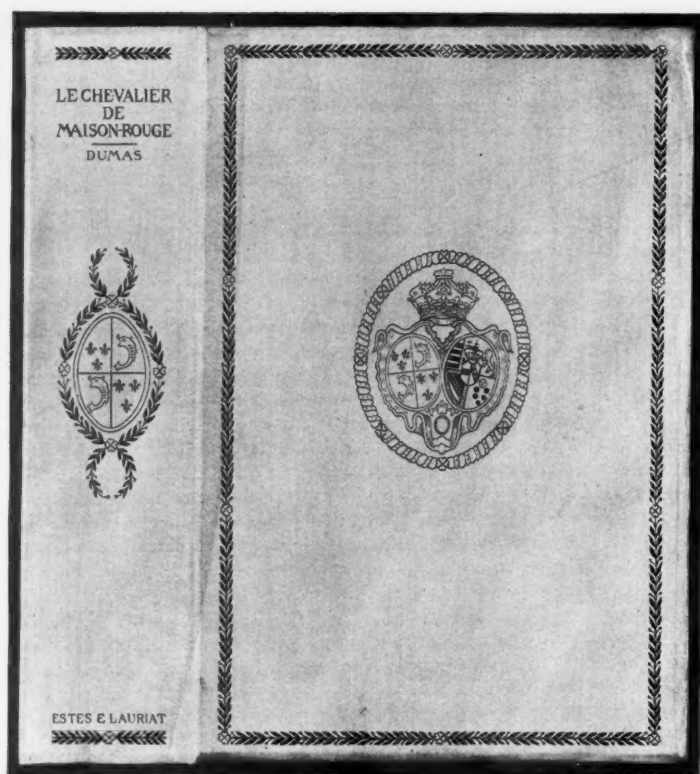
ROLLERS IN DAMP WEATHER.—J. F. B., of Martin's Ferry, Ohio, has the same difficulty with composition rollers that a large number of others complain about. He writes: "Will you please inform me what remedy to use on rollers in damp or humid weather? Not only we, but the other offices in this city have had, and are still having, a terrible time with rollers. We have had rain almost every day for two weeks, and, as a consequence, the rollers will not take the ink." *Answer.*—Freely sprinkle finely powdered alum (to be had at drug stores) on a smooth table or board, and roll clean composition rollers in the alum so that they are well covered with the same; let them stand about fifteen minutes, then rub the alum off with a dry rag or the hand,

and they will take ink and work well for several hours or all day. When they show signs of distress, take them out of press, wash with benzine, and repeat as in the first case. It is advisable to have extra sets of rollers, so prepared, for damp, extra warm and humid weather, to be ready at hand in unseasonable atmospheres.

SPECKED HALF-TONES.—C. W. K., of Galion, Ohio, has sent a printed sheet, regarding which he says: "Inclosed is a print of two half-tones which are 'specked' somewhat, the upper one being much worse than the lower one. The job was printed on a platen press, which was clean, and good ink used. Will you please tell me why the specks appear on the half-tones?" *Answer.*—Ink specks on plates are often produced on presses because the inking rollers bear down too hard on the form, or are set too low; sometimes because the ink is not well distributed on the press, and many times because the rollers are not in fit condition to ink the form. This latter cause is produced by damp or excessively warm atmosphere. If a set of form roller bearers are locked up in the right and left sides of the chase, with the form, a much more uniform surface of ink will be imparted to it, and a superior printed product rendered. If you do not use bearers in your chases on platen presses, you ought to do so. Your specimen looks well, except for the defect you allude to.

FELT ROLLER GIVING WAY TOO SOON.—W. A. B., of Grand Junction, Michigan, says: "We have a No. 6 Babcock press, which is kept constantly running on book and news work, and we have been bothered by having the felt vibrator wearing out so soon. Within the last few months we have had four rollers give way, although we have tried several companies making such rollers—all the rollers seem to go the same way. Does the fault lie with the press, the persons making the rollers, or what? Where is the best place to get rollers of this description? The felt seems to first come loose on the roller, then soon gives way." *Answer.*—It can hardly be the fault of the press; perhaps not the makers of the felt rollers; and it *might* be the fault of the pressman who has not got the roller properly adjusted end for end. It is absolutely necessary that this style of roller be set *true in its bearings*, as well as the riding and intermediary rollers and surfaces with which it comes in contact. Try easing off the pressure of the cloth roller, by setting it slightly upward and not in such hard contact with the other rollers. Sometimes too thick a cloth is used in covering the roller, and as the space allowed for its insertion is limited, it is wise to have such rollers covered by the makers of the press, and, of course, inform them of the size of the machine and the number of rollers carried by it.

A DIFFICULT JOB TO EQUAL.—A. N. X., of Baldwinville, New York, has sent us pages of a beautiful piece of presswork, consisting of type and numerous beautiful half-tone plates, done on fine coated paper with a splendid quality of black ink, in connection with which he writes: "I have in hand to print a large souvenir and wish to make it as near perfection as possible, at least to match inclosed sample sheets. I intend to print eight pages to a form, same size pages as sample—10½ by 14 inches—on eighty pounds natural stock, same number of cuts, etc. The press I have to do it on is a Babcock Standard—our newspaper press; has two form rollers, patent delivery, etc. I am in a quandary how to deliver the sheets without "smut" from the fly. Can a good pressman, with good ink, etc., reasonably be expected to match the sample inclosed on this style of press, with type, rules, cuts, etc., new? I have an idea that the sheets might be delivered by strings running from the delivery wheels to corresponding wheels set in a frame, without the use of fly, such as I have suggested. Is this practical?" *Answer.*—It will hardly be possible for you to equal the specimen sent on a two-roller press, however



BOOK-COVER DESIGN, GOLD ON WHITE.
By T. B. Hapgood, Jr., Boston.

good, for that has been printed on a press with double the roller capacity. Still, a good pressman, with the facilities you speak of, can do surprisingly beautiful presswork on a two-roller machine. Therefore, "do not be discouraged." The device suggested by you for delivering the sheets might work successfully in careful hands, but it will require some amendment to control the sheet *before* it reaches the bottom combination of wheels. The Babcock Company could supply you with "spur-wheel" fly sticks that will aid you in delivering the sheets clean. These can be set in the fly so that they will face the margins and relieve the sheet of much of its weight.

PROOFROOM NOTES AND QUERIES.

CONDUCTED BY F. HORACE TEALL.

It is the purpose in this department to allow for a full and satisfactory discussion of every matter pertaining to the proofroom and to proofreading. The contributions, suggestions, and queries of those specially interested are cordially invited hereto, and no effort will be spared to make the answers to queries authoritative and the department in general of permanent value.

STRANGE-LOOKING QUOTATION.—W. L. P., Moline, Illinois, asks the following question about quotation-marks, etc., and we have had to make the use of points even a little more involved than it was in his letter: "Is the punctuation of the following sentence correct—using exclamation, quotations, and interrogation at the end? 'Why is it that in this great country of almost limitless resources, that should keep every muscle and mind in activity, we hear the despairing cry, "No work! No food!"?' " *Answer.*—Yes, it is correct. Necessity for such complicated use of marks seldom occurs, but when it does occur they should be used as here shown.

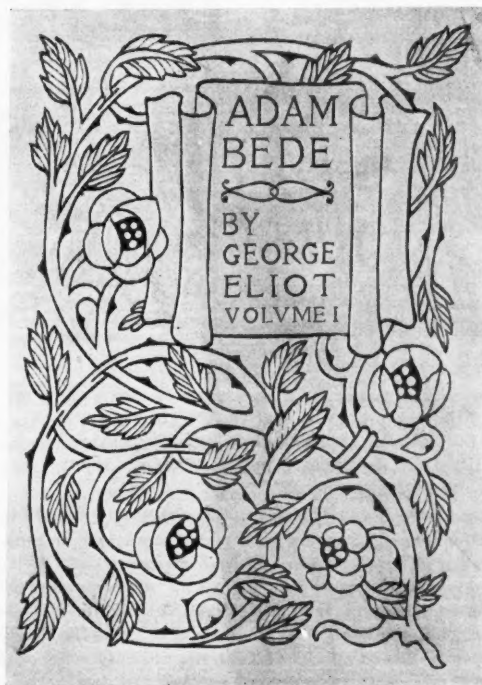
OPINIONS AND SUGGESTIONS ABOUT HYPHENS.—N. J. W., St. Louis, Missouri, writes: "Referring to Mr. Teall's

article, on page 307, June INLAND PRINTER, I quite coincide with Mr. T.'s opinion as expressed in the sentence beginning in second column, twelfth line, and ending in eighteenth line. 'Gold- and silver-producing' shows a very proper way of using the hyphen, and I write to urge the editor of THE INLAND PRINTER to adopt this as part of its style. It is the German custom, and is used in the Standard Dictionary (which, in my opinion, is the English word-book); the *Proofsheet* has adopted it, and it adds to the satisfaction that journal gives me. Another use of the hyphen I would like to see THE INLAND PRINTER adopt, and that is the 'Standard Dictionary's' system of using single (-) and double (=) hyphen, the single being used for dividing words which are not compounds, and the double (=) for connecting compound words. This system makes the difference plain between simply a divided word and a compound word (when the latter has its first part at the end of a line). But I do not urge this so strongly as the other hyphen-usage I allude to. Perhaps 'ye editor' may feel 'one thing at a time is enough.' " *Answer.*—Perhaps the "Standard Dictionary's" use of the hyphen as first noted in this letter does not add much to Mr. Teall's opinion, except the fact that its makers trusted him with the decision of such matters, because he alone was responsible for such use therein. It appears, however, in the "Century Dictionary" also, and in the "American Cyclopædia," and in other good English

publications, though it has not yet become common in English print. Our correspondent inclosed a clipping from the Boston *Traveler*, having the words "sheep and cattle men" in a heading, and suggested that they should be "sheep- and cattle-men." In the text of the item as printed we find "sheep men and cattle men," then "sheepmen" and "cattlemen," and later again the separated forms, and later yet the single-word forms, all within the space of thirty-three lines. Another expression occurs where such repetition of the hyphen would be good, "wool grower and buyer," which should be "wool-grower and -buyer." Neither "wool-grower" nor "wool-buyer" should ever be split into two words, if English words are ever to be printed correctly, and prefixing the hyphen to the latter of the two agential nouns is the only way to show that here it is merely part of a word, just as truly, for instance, as "keeper" is only part of a word in "housekeeper." But there is, in fact, a strong prejudice against such use of the hyphen in English, though a good reason against it remains as yet unexpressed. As to the use of different hyphens for the two purposes mentioned, the editor of this department does not favor it. He never protested against it when employed in making the "Standard Dictionary," because it was established as a special feature before his employment there began. The reason given for it does not seem sufficiently important to necessitate any such bothersome practice. Again, if this editor made such a distinction to suit himself, it would be the opposite of that made in the dictionary—the double hyphen would be used for divisions and the single for compounding.

SHOULD "ROMAN" ALWAYS HAVE A CAPITAL?—Two correspondents express identical criticism of something in this department that, even in the writing of it, suggested a possibility of just the effect it has had. One of the letters is as follows: "In this month's [August] issue of your

journal I notice that you spell 'Roman' with a lower-case *r*. This occurs in 'Proofroom Notes and Queries.' It is my understanding that an adjective derived from a proper noun should be capitalized. If your practice were not so nearly perfect I might pass such a matter by, but you certainly have a reason for your spelling, and I should be glad to learn what it is." The other, from Barnhart Brothers & Spindler, Chicago, says: "Our attention is called to the fact that you in a recent edition, speaking of Roman type, used lower-case *r*. We would suppose that this was a misprint but that we know you are exceedingly careful in proofreading. We therefore write to ask what, if any, warrant you have among grammarians or lexicographers for the lower-case initial letter in an adjective of this class. Would it by the same authority be proper to use a lower-case in the word 'Parisian,' 'Chicago' used as an adjective, etc.?" *Answer.*—Such a matter is just what we do not wish people to "pass by." This department is largely intended for expressions of opinion by correspondents, as well as for editorial help in determining practice or procuring information valuable to proofreaders. No rule as to capitalizing has wider acceptance or better basis in principle than that an adjective derived from a proper noun should be capitalized, and "Roman" is such an adjective. However, in the connection this word has in the matter with which we are dealing, the lower-case letter is not wrong, though "parisian," "chicago" in any use, or any other such use of a lower-case initial letter would be wrong. Reasons will be given after some authorities are cited. The



SIDE STAMP DESIGN, GOLD ON WHITE.
By T. B. Hapgood, Jr., for Estes & Lauriat.

"Century Dictionary" says: "Roman, *a.* . . . [*l. c. or cap.*] Noting a form of letter or type of which the text of this book is an example"; also, "Roman, *n.* . . . [*l. c.*] A roman letter or type, in distinction from an *italic*." The "Standard," under the noun, "[*R-* or *r-*]" A style of cursive type . . . also, a black gothic letter, etc." The "Imperial," the standard Scotch dictionary, says of

the adjective, "applied to the common, upright letter in printing, as distinguished from *italic*," and of the noun, "A roman letter or type." Benjamin Drew, in "Pens and Types," page 199, in speaking of specimens of old-style type given in his book, says: "The next is a Fac-simile of four roman and three italic lines." He says on page 57, in introducing two lists of foreign words: "The roman list is destined to be continually lengthening, while the italic, save as it receives new accretions from foreign sources, must be correspondingly diminishing." Webster and Worcester missed the point of distinction in usage that was discerned by the other lexicographers, and they capitalize "Roman" and "Italic." Neither of our critics says anything about "italics," used in the same paragraph with "roman," yet evidently the two words should be treated alike. In fact, neither word in this use has its literal sense, nor conveys a thought of Italy or Rome. When this literal sense is expressed the words should be capitalized, just as "Parisian" and "Chicago" should be. Webster actually says that "Roman" means "upright, erect," which is plainly not a meaning showing connection with a proper noun, and, in fact, is not a true definition for the word with which it is given. The word has no real sense other than its literal one, but the literal allusion is so far removed from conscious apprehension in the printing use that it is proper and prevalent usage to write it as a common noun or adjective, just as such form has become prevalent in many other cases, as—

boycott	gothic	china
bowie-knife	herculean	india-rubber
badminton	protean	ampere

Have our correspondents ever noticed these words in books? The editor of this department has no hesitation in asserting that "italics" and "italicize," which have far more literary use than "roman," will be found with a lower-case initial much more frequently than otherwise; and the same is true of "roman" in printers' use, which must be looked for mainly in printers' books. What is here said, however, should not be applied too strictly; the word in question should be capitalized in special work such as that of our correspondents, where probably all similar words have capitals, as Gothic, Doric, Ionic, etc.

A NEW METHOD OF GUMMING PAPER.

A patent has lately been taken out in France by Messrs. Zuber, Rieder & Co. for a new or improved means of applying gum or other sizing material to the surface of a sheet of paper, says the *British and Colonial Printer and Stationer*. The inventors state that paper gummed in the ordinary way is usually hard and stiff, and thus not capable of being employed for any purpose where suppleness is a matter of necessity. This, they allege, is chiefly due to the fact that the gum is applied to the paper in an uninterrupted sheet, and they therefore replace this uniform and continuous coating by a granulated or irregular one. This is accomplished by passing the paper to be coated over a roller, the periphery of which is garnished with a large number of minute holes, which are kept filled with gum (in a manner not explained), so that the spaces between them carry no gum, the material being accordingly deposited in an infinity of small patches.



BOOK-BACK
DESIGN.
T. B. Hapgood, Jr.

PROCESS ENGRAVING NOTES AND QUERIES.

CONDUCTED BY S. H. HORGAN.

In this department, queries addressed to *The Inland Printer* regarding process engraving will be recorded and answered, and the experiences and suggestions of engravers and printers are solicited hereto. It is believed that herein will be found a medium for the interchange of valuable hints and suggestions never before offered to those in interest.

"TRAITE PHOTOGRAPHIE INDUSTRIELLE, Theorie et Pratique," by Charles Fery and Dr. A. Burvis, are the title and authors of the latest work received from Gauthier-Villars et Fils, the famous French publishers of photographic books. This last making about the two hundredth volume in their library of photographic literature. The work under consideration contains 158 pages of theory and 179 pages of practice. It is just such a book as would be expected from scientist authors.

PROCESS WORKS IN GERMAN.—The authorized translation into German of Verfasser's "Half-tone" has reached us. It forms the twenty-third part of the "Cyclopedia of Photography," by Dr. G. Aarland. Published in Leipzig at 4 marks.

that has caused the paper to make a decided hit. With the *New York Herald* and *World* improving in their color supplements gradually, and with the advent of the improved seven-color press of the *New York Journal*, this whole question of illustrated newspapers in colors promises to be definitely solved.

NEGATIVES STICKING TO ZINC AND COPPER.—C. T. G., Youngstown, Ohio, writes: "Will you please answer under head 'Notes on Process Engraving' the cause of negatives sticking to zinc and copper in exposure? Have taken every precaution as to drying and cooling negative and plate, but they will occasionally stick in spots without apparent reason. Any information will be thankfully received." *Answer.*—There is not likely to be any other cause for the sticking you complain of but an excess of castor oil in your transfer collodion. It may seem strange to think the oil would penetrate through the rubber film and the negative film, but it will be drawn through either by the heat of the sun or electric light. Reduce the amount of castor oil, it should not be more than two per cent, though one



INITIAL DESIGNS BY F. W. GOUDY, CHICAGO.

Drawn especially for *THE INLAND PRINTER*.

No. 130 of Hartleben's Technical Library is another book by Jacob Husnik, of Prague. It is called "Chemigraphy and Zincography," and gives practical directions for etching zinc and all other metals. "Chromolithography, Part I, by Frederick Hesse, promises to be a valuable technical work on lithography, with special attention given to modern processes based on photographic methods. It will be published in ten parts with fifteen chromolithographic plates, and will cost 15 marks complete. These three books are in German.

FIRST DAILY NEWSPAPER IN COLORS.—The *New York Recorder* scored a permanent beat on Labor Day by coming out as an evening paper in colors. I know personally that Mr. James Gordon Bennett had a similar idea in regard to his evening paper, the *Telegram*. It was also rumored as being the intention of Mr. W. R. Hearst to issue his evening edition of the *Journal* in colors. It remained for Mr. C. N. Greig, formerly business manager of the *Chicago Inter Ocean*, to assume the business management of the *New York Recorder*, and lead the other papers in the matter. With the aid of the clever comic artist Harry Mayer, and the Hoe four-color press that was condemned as worthless by the previous management, he is turning out cartoons in color

per cent should be a sufficient quantity. Also use a good quality alcohol in your transfer collodion; there is no economy in using any other.

BLACK SPECKS ON NEGATIVES.—"Operator," Cleveland, Ohio, writes: "I am troubled of late with black on my negatives after development. I have filtered my bath, collodion, developer, and the specks are gone for one or two plates only to return again. I take pride in producing clean work, but this I cannot do now. What do you think is the trouble?" *Answer.*—Black specks in your negative after development might indicate the presence of sulphur in your bath. This will come when hard rubber trays or holders are used for the bath. You neglect to state in your letter if you use them. If you employ a glass bathholder you will be safe except through the use of a rubber dipper to raise and lower the glass plates in the bath solution. Sulphur is used in vulcanizing rubber and if the latter is not kept properly varnished it will contaminate the bath solution, giving just such specks as you describe. All hard rubber utensils used with a silver bath should be thoroughly cleaned once a week with strong soda solution, dried thoroughly, and then be lacquered with the following: Take unbleached

shellac and digest it with alcohol until a thin varnish is obtained, add lampblack sufficient to make the varnish a good black, varnish the rubber dipper and trays with this, dry them thoroughly and you will have no trouble with black specks.

"THE HALF-TONE PROCESS.—A Practical Manual of Photo-Engraving in Half-Tone on Zinc and Copper," by Julius Verfassers. Percy Lund & Co., Limited, Bradford, England. This is the second edition of a cleverly written and well printed little book of 170 pages. About fifty pages have been added in this edition. The author treats the various processes in a timid way, as if he were not quite sure. Every photo-engraver understands that the basis of up-to-date half-tone work is the enamel sensitive coating on the copper plate. Still, in the first edition of this book published in 1894, page 101, Mr. Verfassers says of the enamel process, "The process as it stands cannot be said to be commercially practicable." In the edition at hand he omits the paragraph containing the above, and devotes five pages to the enamel process without giving an entirely satisfactory formula. The book, as a whole, is more complete than any work on the same subject, but even its author will admit that it does not compare in thoroughness with the papers on process engraving by Mr. H. Jenkins, which are being published in *THE INLAND PRINTER*.

DISTORTION IN PLAIN PHOTOGRAPHIC PRINTS.—"Artist," daily newspaper, New York. There is very great distortion in silver prints, such as you complain of, but it is not due to the camera, as you imagine. Your photo-engraver's camera and lens can be trusted to give a negative absolutely free from distortion; the trouble occurs later and is due to the photographic print being mounted while very wet. Recent experiments show that a sheet of photographic paper, 20 by 24, when mounted wet on stout cardboard, was found on drying to measure $20\frac{1}{2}$ by $25\frac{3}{4}$ inches. It will be seen that in architectural work, plans and even portraits that are reproduced by photographing and then drawing over in pen and ink are not liable to be accurate when photo-engraved. A good plan is to have the photographic print dried after it is made; then spread the paste on the cardboard instead of on the back of the photo-print. When the cardboard is coated evenly bring the photo-print into its position on the pasted board, lay a sheet of paper over it and quickly press it into smooth contact with the board. If small wrinkles form they will disappear when the print is dry.

THREE-COLOR WORK—A NOTE OF WARNING.—Apropos of the notice of the Coloritype Company and the specimen of their work in the last number of *THE INLAND PRINTER* the following paragraph from a correspondent's letter is timely: "I do not believe that up to this date any three-color process except that of the Coloritype Company and a few others has produced any straightforward commercial work which does not require to be apologized for. The whole plan has been grievously damaged by these experimenters, who, achieving one result which looks fairly well, promptly announce themselves ready to do anything that comes along, thereafter inflicting a mass of wretched failures on the public and causing a sentiment against three-color work among those who otherwise might use it practically, which is exceedingly hard to overcome. I speak feelingly, for I have met personally all the large users of color work, and know the harm that has been done by these hair-brained experimenters who cannot wait to perfect the process before trying to foist it on the public." This is indeed true. It has been stated that it cost Mr. William Kurtz, of the Coloritype Company, much over \$100,000 to perfect his method, which should be a warning to all to beware of the process-mongers who are advertising to teach the whole process for a few dollars.

NOTES AND QUERIES ON ELECTROTYPING AND STEREOTYPING.

CONDUCTED BY J. F. HENRY.

Correspondence relating to this department is respectfully invited from electrotypers, stereotypers and others. Individual experiences in any way pertaining to the trade are solicited. Inquiries will receive prompt attention. Differences of opinion regarding answers given by the editor will receive respectful consideration.

KEEPING LINOTYPE METAL CLEAN.—B. K., of New York, asks for information as to the proper way for keeping in order the metal used in linotype machines. *Answer.*—Full directions would be too lengthy for this department. If you will apply to the Nassau Smelting Works, New York, they will send you their pamphlet on the subject, in which you will find information that will enable you to keep your linotype metal in good working condition.

THE "PRESTO" PROCESS FOR STEREOTYPING.—J. G., of Michigan, writes: "Can you give me any information regarding a 'Presto' process for stereotyping which was advertised some time last year? I believe it was invented in England." *Answer.*—About fifteen months ago considerable interest was excited by the advertisement of the "Presto"—an English—process for stereotyping. Broad claims were made for it and it was stated that Mr. Eastwood, the inventor, would, at an early date, come to this country to introduce the invention. Mr. Eastwood's non-arrival naturally caused comment, the general opinion being that the process was not the brilliant success that it was supposed to be. It seems, however, that there were difficulties which prevented the carrying out of the proposed plans, and more than a year's time has been spent in arranging the financial portion of the undertaking. Lately the statement has been made that a strong company has been formed with ample capital to prosecute the business. The latter part of the announcement may be a trifle premature, as I notice there is stock for sale for which subscriptions are solicited. It is also stated that during the year the inventor has been steadily at work and has made valuable improvements in the process. The following clipping from the *British and Colonial Printer and Stationer* states some of the advantages claimed for the invention:

By its means the time occupied in the preparation of a mold or matrix is reduced to two minutes, or even less, the process being practically a cold one. Its further claims for general adoption, as described in the prospectus, consist in the following points:

1. The flong (protected) can be stored like any ordinary paper stock, and is ready for use at any moment without the addition of either paste, facing or backing paper, or other ingredient.
2. The preparation of the matrix is almost as simple a matter as the pulling of a proof upon a hand press or platen machine.
3. All beating, rolling and superheating of the form being avoided, no injury can arise to type or original wood or other fine engravings.
4. The convenient, quick and cleanly process renders the preparation of a plate more economical than sending a type form direct to press, and hence will bring stereotyping into general use among small as well as large printers.
5. The process goes far beyond all other stereotyping processes, inasmuch as it is adapted for the duplication of fine process plates or wood engravings in the same manner as though dealing with ordinary metal type.
6. There being practically no shrinkage of the mold, the process is specially adapted for multicolor printing.
7. Hard metal, equaling electrotypes in sharpness and endurance, and not so readily affected by colored inks, can be employed.
8. Thinner plates than those ordinarily in use can consequently be used with advantage, which means a saving in metal.
9. Although the new method will effect a revolution of this branch of the printing industry, no disturbing influence is likely to arise from its adoption; the trade organization of the operative stereotypers in London have approved the use of the "Presto" system, and the practical management of the Presto Works is in the hands of a member of the society.

From the foregoing I do not think the advantages of the process are sufficient to cause it to supersede those in general use. The matrix is, I understand, made principally of paper, has a tissue paper face, so the face of the cast cannot be expected to be any finer than may be made from other paper matrices. There seems to be a saving of time,

but just what is meant by "the preparation of a mold" is not quite clear. There is in this market a prepared "flog" which possesses the good points above mentioned. It is preferable, however, to paste on a back after taking the impression, whether by means of a press, rolling machine or beating in with a brush. Points 2, 3, 4, 5, are applicable to any prepared matrix, although there may be a question whether really fine process plates can be satisfactorily duplicated by the process. There is very little shrinkage to any paper mold that is dried on the form. The advantages of stereotypes in hard metal are well understood; such are frequently used in preference to electrotypes for long runs. Plates of hard metal are more liable to be broken in handling and on the press, so should be made thicker than plates made of more flexible metal. It is hardly necessary to say anything about point 9 as it is of minor importance in comparing the merits of the new with old processes. At present writing, with information at hand, the "Presto" does not seem to differ greatly from or be superior to the process controlled by the Potter Press Company which is in daily use in various offices in this country.

PRICE FOR OLD ELECTROTYPE METAL.—J. B., of Indiana, asks: "What should I allow customers for old electrotypes plates, in cash or in trade?" *Answer.*—The price for old metal is frequently governed by the circumstances of each case. If the customer is one from whom a good price is obtained for his work, you can afford, or rather it may be policy, to be more liberal than in dealing with one whose trade yields only a small, if any, profit. Electrotypes seldom buy old plates, for cash, except at a considerable reduction from the price allowed in trade. Some customers have the impression that electrotypes are eager to buy old plates; that they are more desirable than new metal. Those persons do not know or do not think that in melting over old plates there is a loss of 1 cent and upward per pound, depending on the amount which can be obtained for the dross and shells, the amount of tin necessary to add to the metal to put it in proper condition and the facilities at command for melting the old plates. It is not well to attempt to clean all metal from the shells, as the high temperature necessary is liable to injure the metal and require an addition of tin, which will cost more than the value of the few pounds of metal which may be saved.

POROUS LINOTYPE CASTS.—E. B., of Pennsylvania, writes: "Can you inform me why linotype casts are not solid? The bubbles of air in them occasion much trouble. Sometimes it is impossible to make satisfactory electrotypes from forms containing linotypes owing to their not containing sufficient metal to stand the pressure necessary to make a wax mold, making the face of the electrotypes very uneven, causing defects that it is not possible for the finisher to fix up in the plates so that they will print properly." *Answer.*—Your experience is about the same as that of all electrotypes who have handled forms containing linotype casts. What you term air bubbles are not caused by air being carried into the mold with the metal, neither are they caused by the air, which has no means of escape from the mold when the metal is forced into it. Some of the porosity may be due to that cause, but the principal part is caused by the temperature of the mold being so high that after the cast is made the metal does not chill before the mold moves to another position and the still fluid metal flows out. If the mold is too cold the face of the cast will be slack, and if too hot the body will be porous. There is a point, between those extremes of temperature, at which the casts will be good. So it is largely a question of care and attention on the part of the operator of the linotype machine whether the casts are solid or otherwise; assuming, of course, that the metal used is good. From poor or dirty metal defective casts may be expected.

BOOKS, BROCHURES AND PERIODICALS.

In this department special attention will be paid to all publications dealing entirely or in part with the art of printing and the industries associated therewith. While space will be given for expressions of opinion on books or papers of general interest which may be submitted for that purpose, contributors will please remember that this column is intended in the main for reviews of technical publications. The address of publisher, places on sale, and prices should be inclosed in all publications sent for review.

A VOLUME that should be in demand during the presidential campaign is "McKinley and Hobart," just issued by F. Tennyson Neely, New York. It is edited by Byron Andrews, contains 368 pages, is well illustrated and printed, neatly bound in blue cloth and stamped in red, white and gold.

MESSRS. Copeland & Day, Boston, have issued "Cinder-Path Tales," by William Lindsey, in octavo size, bound in cloth, with cover design by John Sloan. Price, \$1. "In



'Cinder-Path Tales' Mr. Lindsey has written stories of field and track which have technical consistency, and all the added coloring that a glowing imagination and a vivid memory of past enjoyment can give. He has succeeded wonderfully well in transferring to his pages the true atmosphere of the athletic field."

By the courtesy of Mr. V. Vekeman, of Montreal, Canada, the library of THE INLAND PRINTER has received an addition of several interesting volumes of a devotional character, printed in the seventeenth century in French and Dutch, also a number of spirited prints illustrating the gospels.

"THE Half-Tone Process," by Julius Verfassner, Percy Lund & Co., Bradford, England. This is the second edition of this popular priced book. The first edition has been out of print since last December, and the present edition, bound in cloth, has been in great part rewritten and brought up to date. Price, \$1. The Inland Printer Company, Chicago.

From the Smith & Porter Press, Boston, Massachusetts, a very interesting "Guide to Historic Plymouth" has been issued, freely illustrated by the half-tone process and by

line work. The cover design, by George H. Hallowell, is identical with that of the poster mentioned last month. The "Guide" is published by A. S. Burbank, Plymouth, Massachusetts. Price, 25 cents.

A SHORT story of the life of Benjamin Franklin, by George C. Lay, is begun in the October number of *Godey's Magazine*, the opening chapter being "Franklin the Apprentice, the Printer, and the Philosopher." It is well illustrated and promises to be interesting.

THE Present Problems Publishing Company, 57 Park place, New York, has issued two interesting pamphlets, the first of the "Present Problems" series, entitled "The Free Coinage Problem," by Lewis N. Dembitz, of Louisville, Kentucky, and "A Horrible Crime," by Alex P. Hull, of Atlanta, Georgia. The brochures of the series are 1 cent each or 20 cents per year.

"GIVING AND GETTING CREDIT," by Frederick B. Goddard, one of the latest books published by F. Tennyson Neely, New York, is a practical and timely work, touching matters of vital importance to the business man of today. The many suggestions and ideas to be found in its pages will prove of immense value to those about to embark in business or already engaged in it. 218 pages; cloth, \$1.



PRESS OF CARL H. HEINTZMANN BOSTON

DESIGN BY T. B. HAPGOOD, JR.

THE "Internationalen Graphischer Muster-Austausch des Deutschen Buchdrucker-Vereins," which has been in course of compilation by Mr. Bruno Klinkhardt, of Leipzig, Germany, for some time, has been distributed to the subscribers. It is a most valuable and interesting specimen book of the art printing of the world, and it is a regrettable thing that America is so poorly represented in its pages. Germany is preëminent both in the number of specimens and in the strength and richness of the designs. The work shown of the printers of other nations cannot be taken as in any way representative. The usual mistake has been made by the promoters of the collection in permitting process work and other styles of illustrative printing to find a place

in the pages to an unwarranted extent. The great desire of printers is for specimens of design in type composition, and this has not been sufficiently considered in this volume.

THE *Scientific American*, of New York, has signalized its fiftieth anniversary by the publication of a very handsome 72-page special number, which consists of a review of the development of science and the industrial arts in the United States during the past fifty years. It was an ambitious undertaking, and the work has been well done. The many articles are thoroughly technical, and they are written in a racy and popular style, which makes the whole volume—it is nothing less, being equal to a book of 442 ordinary pages—thoroughly readable. It is inclosed for preservation in a handsome cover, and is sold at the price of 10 cents.

LAMSON, WOLFFE & Co., 6 Beacon street, Boston, Massachusetts, announce a new book on the collecting of bookplates by Charles Dexter Allen, author of "American Bookplates," vice-president of the Ex-Libris Society of London, member of the Grolier Club, New York, of the American Historical Association, the Connecticut Historical Society, etc. The title of the new book is "Ex-Libris: Essay of a Collector." The copies of the ordinary edition will cost \$3, and they will be limited to 750 in number. A special edition of fifty copies, numbered and signed by the author, and containing an additional plate, will be issued at \$12. The book will be ready in the late fall. The publishers are now receiving subscriptions. The book will have all those refinements of the art of bookmaking which endear choice volumes to the book-lover.

POSTERS IN MINIATURE. A collection of well-known posters, together with some portraits of the artists. With an introduction by Edward Penfield. R. H. Russell & Son, New York.

Those who appreciate posters will welcome this work. Examples of all the best American, French and English designs are shown in miniature, and although many of the color schemes suffer by a black-and-white reproduction, an excellent idea of the originals can be obtained. The volume contains a large assortment, is well printed, and bound in yellow buckram, stamped in red and black.

CHICAGO TRADE PRESS ASSOCIATION.

The Chicago Trade Press Association held its first informal dinner after the summer recess, at the Great Northern Hotel, Saturday, September 19. About twenty-two members were present. At the close of the banquet, papers were read by J. E. Defebaugh, of the *Timberman*; E. G. Osman, of the *Western Brewer*, and by E. J. Baker, of the *Farm Implement News*, on "What Should be the Editorial Policy of Trade Journals in the Present Political Campaign?" After the papers had been read the members were called upon to speak, and some very interesting facts regarding the plan of conducting trade magazines were brought out. Things seemed to be well divided on the policy to be adopted at the present time, a number of speakers expressing themselves thoroughly in favor of being as outspoken regarding political matters as they were about any other topics which naturally came within their domain, and others stating that these topics should be left severely alone. Mr. Daniel Stern, of the *American Artisan*, read a paper on "Advertising Commissions Should be Reduced," and this matter was also discussed by the members.

ADVERTISING A NEWSPAPER.

The *Rocky Mountain News*, Denver, Colorado, ran half-page advertisements in a large number of the September magazines, in which it claimed to be the original champion of the free and unlimited coinage of silver in the ratio of 16 to 1. The management, in a private letter, expresses the opinion that the *News* is the first Western newspaper to advertise itself in magazines of general circulation.

THE INTERNATIONAL TYPOGRAPHICAL UNION CONVENTION AT COLORADO SPRINGS.

THE forty-third annual session of the International Typographical Union will be held in Colorado Springs, Colorado, October 12, 1896. Preparations for the gathering are being looked after by the various unions, and Colorado Springs union is making special effort to entertain delegates and visitors. Thomas McCaffrey, delegate to Louisville last year, is chairman of the entertainment committee. The programme has not yet been announced, but from information received from a number of sources it is safe to say that all who attend the meeting will be well taken care of. A number of side trips have been arranged, which will add to the pleasures of the convention, and a large attendance is expected. Following is a list of the delegates:

1. Indianapolis—Tim Harrington, John W. Folger.
2. Philadelphia—Frank C. Curran, William D. Livezey, Thomas F. Barry.
3. Cincinnati—W. B. Owens, W. H. Babb, W. R. Voiles.
4. Albany—J. J. Howe.
5. Columbus—William B. Paul, Lloyd G. Jenkins.
6. New York—James J. Murphy, Eugene O'Rourke, John H. Maxwell, Warren C. Browne.
7. Pittsburg—H. Q. Turner, H. K. Welsh.
8. St. Louis—R. M. Hyams, B. J. Mensing, John Hill.
9. Buffalo—Stephen V. Galvin.
10. Louisville—James J. Martin, Charles R. Bent.
11. Memphis—M. F. Burton.
12. Baltimore—G. P. Nichols, Edward Hirsch.
13. Boston—David X. Coughlin, Patrick L. O'Leary.
15. Rochester—Thomas F. Moore.
16. Chicago—James Griffon, V. B. Williams, A. C. Rice, Frank Morrison.
17. New Orleans—G. G. Norris, George P. Tinker.
18. Detroit—Thomas Nestor, Fred B. Martin.
20. Nashville—Hal W. Hayes.
21. San Francisco—John R. Winders, John Collins, J. J. Galvin.
23. Cream City (Milwaukee)—M. P. Walsh.
24. Vincennes—Will T. Young.
28. Galveston—Carrington Viser.
29. Peoria—M. B. Palmer.
30. St. Paul—P. J. Geraghty, T. F. Thomas.
32. Norfolk—Charles G. Kizer.
33. Providence—W. J. Megan.
39. Grand Rapids—L. S. Gibbs.
40. St. Joseph—W. G. Campbell.
41. Augusta—J. W. Doar.
41. Minneapolis—H. E. Guernsey, Harry S. Holcomb.
48. Atlanta—Allen Dorr.
49. Denver—J. W. Bramwood, Frank Hynes.
53. Cleveland—S. S. Hester.
54. Raleigh—G. W. Mitchell.
55. Syracuse—Samuel G. Gosnell.
58. Multnomah (Portland, Ore.)—G. H. Howell.
63. Toledo—W. S. Brown.
64. Lafayette—Fred W. Ball.
70. Lancaster—Percy Carpenter.
71. Trenton—D. E. Cook.
77. Erie—Samuel Weiss.
80. Kansas City—T. S. Black, J. W. Cline.
81. Bay City—Will J. Lambert.
82. Colorado Springs—H. M. Robinson.
87. Houston—Charles G. Glass.
88. Hannibal—C. Morton Waelder.
90. Richmond—William H. Mullen.
91. Toronto—W. J. Wilson.
98. Brooklyn—J. F. Lane.
101. Columbia (Washington)—Shelby Smith, E. W. Patton, John H. O'Brien, John McCormick.
102. Ottawa—Antoine R. Choquette, Robert Mackell.
103. Newark—Henry J. Gottlob.
104. Birmingham—George G. Lanier.
106. Davenport—J. P. Dromgoole.
107. Twin City (Rock Island and Moline)—G. L. Taylor.
111. Knoxville—Walter M. Fitzgerald.
112. Scranton—Jay H. Eaton.
114. Annapolis—George R. Tydings.
115. Salt Lake—John A. Kavanaugh.
117. Springfield—E. E. Calhoon.
118. Des Moines—C. P. Thompson, M. E. Regan.
120. Lynn—George H. Jackson.
121. Topeka—J. A. Staples, J. F. Kirkpatrick.

122. Kalamazoo—John J. Flanigan.
129. Hamilton—David Hastings.
132. Camden—William Mounce.
136. Duluth—William D. Dean.
148. Wichita—L. E. Murray.
154. Ann Arbor—C. G. Cook.
155. Shreveport—Oscar P. Ogilvie.
156. Aspen—James L. Riland.
157. Sunflower (Kansas City, Kan.)—Frank Miller.
164. Frankfort—Thomas A. Joyce.
167. Schenectady—Peter F. Reiff.
170. Tacoma—E. L. Herriff.
173. Dallas—William M. Reilly, A. M. Butler.
174. Los Angeles—D. W. Moore.
175. Pueblo—Otto F. Thum.
177. Springfield—John S. Hallahan.
179. Leadville—R. D. Blair.
182. Akron—Grover Repp.
190. Omaha—T. F. Sturgess, W. C. Turner.
195. Paterson—Harry A. Penn.
198. Fort Worth—R. Y. Kirkpatrick.
199. Zanesville—H. W. Cross.
202. Seattle—W. G. Armstrong.
203. Bluff City (Council Bluffs)—F. C. Simmons.
206. Sedalia—J. J. Cundiff.
211. Oshkosh—Herbert Jansen.
213. Rockford—G. J. Boyle.
215. Decatur—Harry Scott.
219. Canton—George Swan.
226. Vancouver—W. B. Hughes.
227. Cripple Creek—J. W. Hogan.
229. Crawfordsville—Sam D. Symmes.
230. Danville—T. K. Heath.
232. Binghamton—O. J. Donnelly.
251. Muscatine—Gustave E. Weis.
258. Guthrie—D. P. Bishop.
288. Galesburg—O. W. Walkup.
290. Hamilton—John P. Brannon.
304. Albuquerque—George W. Stubbs.
305. Newburgh—James Tole.
307. New Brunswick—William MacMullen.
316. North Adams—A. C. Thompson.
323. Hoboken—J. J. McKaig.

GERMAN-AMERICAN TYPOGRAPHIA.

7. New York—John Biederman.
14. Indianapolis—Hugo Miller.

STEREOTYPERS AND ELECTROTYPERS.

1. New York—Daniel Sullivan, James J. Freil.
2. Boston (Stereotypers)—G. W. Williams.
3. Chicago (Electrotypers)—William A. H. Strehlow.
4. Chicago (Stereotypers)—J. B. Denvie.
8. St. Louis (Stereotypers)—George Baker.
13. Denver (Stereotypers)—Herman Fredricks.
24. Omaha (Electrotypers and Stereotypers)—C. L. Hawkinson.

MAILERS.

1. Boston—William G. Harber.
3. St. Louis—M. J. Grady.

PHOTO-ENGRAVERS.

1. New York—James Ryan.

Particulars regarding rates to the convention, the best routes to take, hotel charges, and other information can be had from the different secretaries or from the delegates. Mr. McCaffrey desires that all delegates intending to make the trip advise him at once, giving names of any visitors who will accompany them.

OUR COVER DESIGN.

The cover design for THE INLAND PRINTER this month is by Mr. Theodore Brown Hapgood, Jr., of Boston, an artist whose decorative work has met with great success in the East. The drawing for the cover was made the exact size of the printed copy, which shows that the utmost care was used in making the drawing. The title design for Mr. Heintzemann shown on page 81 was also made from a drawing the same size as the reproduction. The words "To the Profession" are intended to be printed in red. We are pleased to present in this issue a number of examples of Mr. Hapgood's work in the way of book-cover designs. The originals were mostly stamped in gold on white vellum, and the reproductions do not do justice to the work.



DECORATIVE DESIGN BY IRWIN MOORHEAD, NEW YORK.

Copper half-tone by
STRAEFFER & SIEDENBERG,
465 Pearl street,
New York.

Satanick, Jenson Italic and Jenson Old-Style in Combination

Manufactured exclusively by the American Type Founders Company

THE Italic was first intended and used for the entire text of a classical work. Subsequently, as it became more general, it was used to distinguish the portions of a book *not properly* belonging to the work, such as introductions, prefaces, indexes, and notes; the text itself being in Roman. Later it was used in the text for quotations; and finally it served the double part of *emphasizing many words* in some works, and in others, chiefly translations of the Bible, of marking words not properly belonging to the text. In England it was first used by De Worde in 1524.

Jenson Italic Series

PATENT APPLIED FOR

20 A, 50 a

8 Point Jenson Italic

\$2.75

The Italic letter, which is an accessory of the Roman, claims an origin quite independent of that letter. It is said to be an imitation of the handwriting of Petrarch, being introduced by Manutius for the printing of his classics, which otherwise would have required bulky volumes. Chevillier informs us that a further object was to prevent the great number of contractions then in use, a feature which rendered the typography of the day unintelligible and unsightly. The execution of the Aldine Italic was entrusted to Francesco de Bologna. The font is lower case only. It contains tied letters, to imitate handwriting, but is free from contractions.

ALDUS PRODUCED SIX SIZES OF THE ITALIC, 1501

20 A, 45 a

10 Point Jenson Italic

\$3.00

Type ornaments and flowers began, like the initials, with the illuminators, and were afterwards made on wood. The first printed ornament or vignette is supposed to be that in the Lactantius, at Sabiaco, in 1465. Caxton, in 1490, used ornamental pieces to form the border for his Fifteen O's. The Paris printers at the same time engraved still more elaborate border pieces. The elaborate wood-cut borders and vignettes of the succeeding printers kept pace with the initial letters.

ORIGIN AND FIRST USES OF ORNAMENTS

18 A, 40 a

12 Point Jenson Italic

\$3.25

They had evidently been cast from a matrix; and the idea of combining these pieces into a continuous border or headpiece was probably early conceived. Mores states that ornaments of this kind were common before wood-engraved borders were adopted; and Moxon speaks of them in his day as old fashioned. In Holland, France, Germany and England these type flowers were in use during the eighteenth century, and every founder was supplied with a number of designs.

THE ORIGIN AND FIRST USES OF TYPE ORNAMENTS AND FLOWER DESIGNS

10 A, 25 a

18 Point Jenson Italic

\$4.00

They were cast on regular bodies, and some of the type specimens exhibit most elaborate figures constructed out of these flowers, and as late as 1820 these ornaments continued to engross a considerable space in the specimens of every English Type Founder of any note.

ORIGIN OF TYPE ORNAMENTS AND FLOWER DESIGNS

6 A, 15 a

24 Point Jenson Italic

\$4.50

A curious collection of these type ornaments can be seen in the *Quincuplex Psalterium*, which was printed by Henri Estienne, at Paris, France, about the year 1613.

DEVELOPMENT OF THE TYPE FLOWERS

The Complete Series of Jenson Italic to 72 Point is now being prepared

What Gives Type Value To the Printer? ❁ ❁ ❁



It is thoroughly recognized that De Vinne, Jenson Old Style, Bradley, Columbus, Florentine Old Style, Jenson Italic and Satanick are indisputable successes, because the American Type Founders' Company has in its organization a number of designers and expert critics such as were never before got together in the history of type making. ❁ For years these men have led the fashions, and their genius imparts a unique value to our type that is lacking in other type. ❁ ❁ ❁ ❁ ❁ ❁ ❁ ❁ ❁

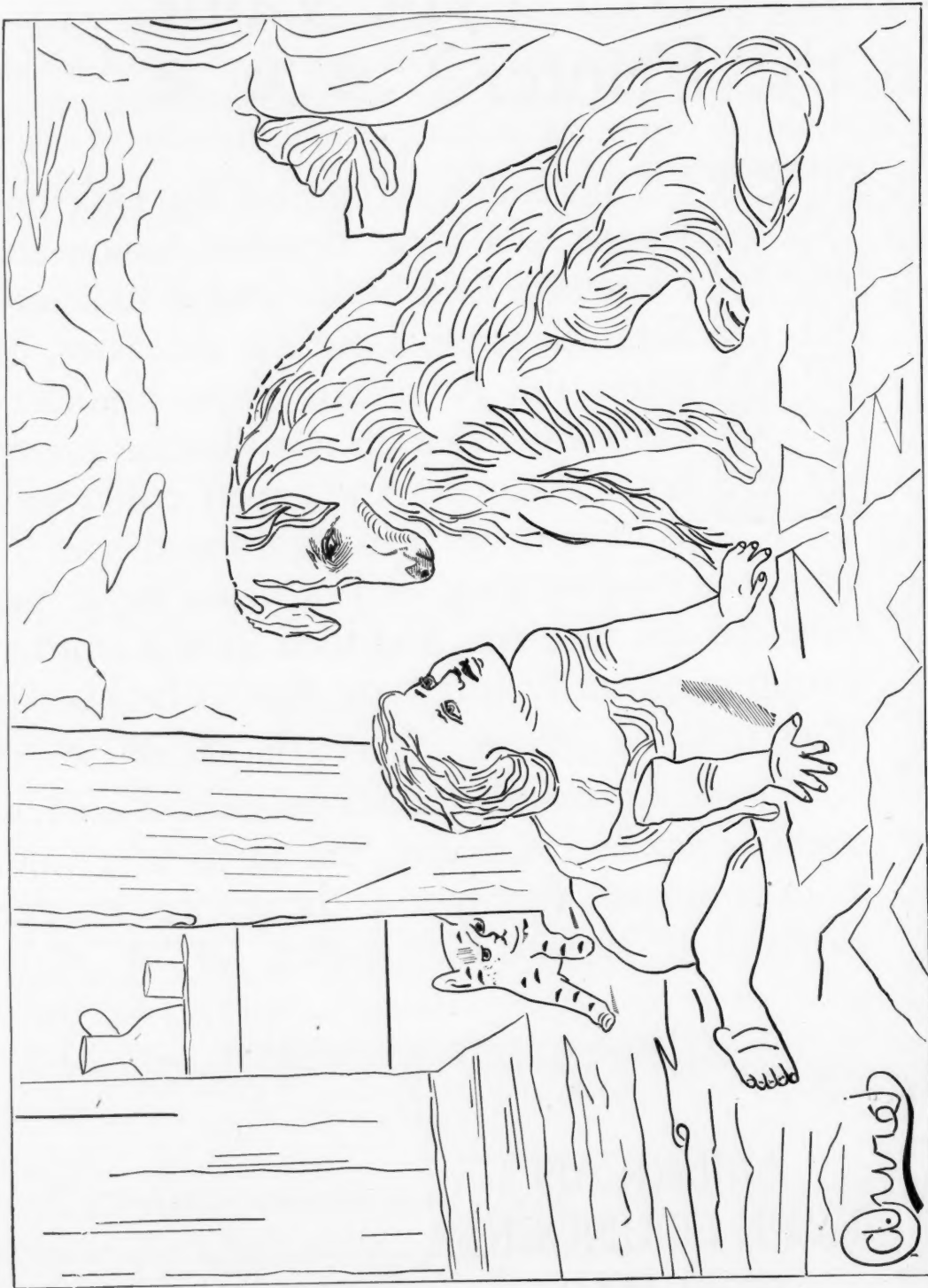
Pound for pound it costs no more than type unenlivened by originality, but in its true value it surpasses all other type as the original masterpieces of art surpass their copies. ❁ ❁ ❁ ❁



AMERICAN
TYPE FOUNDERS'
COMPANY

Covering the Continent.
The Leader and Originator of
Type Fashions.

(Set in Jenson Old Style with Jenson Embellishments.)



"DOGGIE, CAN YOU TALK?"
A study in brass rule composition, by A. Curét, New York.

FRANKLIN.

BY J. J. FLINN.*

I.

He begged no favors, pleaded no immunity —
 As 'prentice lad or guest of princely halls,
 Nor courted fame with honeyed importunity —
 Nor sought a lift that he might scale her walls.
 He waited not on fickle opportunity —
 But made occasion answer all his calls.
 He loved the truth and would not be content
 Till he had plucked it from the firmament.

II.

In childhood, boyhood, manhood's prime he yearned
 To stifle falsehood, and for this alone —
 No matter how the wheel of fortune turned
 He would not reap where he had never sown.
 He counted chance a something to be spurned,
 And claimed no virtues that were not his own.
 He bore all things, save humbug, sham and vanity,
 And next to loving God, he loved humanity.

III.

'Gainst ancient wrongs his barbed shafts were hurled,
 He spared no hireling, feared no tyrant's ire.
 It mattered not though lordly lips were curled
 When Franklin spoke of retribution dire —
 His cry for justice awakened all the world,
 His plea for freedom set the world afire.
 From earth to sky the blaze he kindled ran
 Till heaven itself proclaimed the rights of man.

IV.

He supped with kings, this child of lowly station.
 His native tact disarmed courtly laws,
 His lucid mind illumined half creation,
 His vivid wit compelled mankind's applause,
 His wisdom, prudence, fixed determination,
 Confounded diplomats and won his cause.
 Enraptured France paid homage to his name,
 And Europe, thrilled, resounded with his fame.

V.

Wherever truth prevails, throughout the earth,
 Wherever reason reigns and minds are free,
 Wherever toil commands a cheerful hearth,
 Wherever plenty smiles on industry,
 Wherever honor's paid to honest worth
 And manhood's robed in manhood's dignity,
 Wherever Franklin's words and deeds are known,
 The millions claim and love him as their own.

THE MIEHLE PRINTING PRESS & MANUFACTURING COMPANY'S FINANCIAL DIFFICULTY.

On September 16 the report became current that the Miehle Printing Press & Manufacturing Company, of Chicago, had met with financial difficulties, and numerous stories were circulated, some of which were liable to create misapprehension and do the firm injustice.

The facts regarding the matter are these. The Home National Bank of Chicago held the Miehle Company's judgment note for \$25,000, secured by bills receivable to the amount of \$29,860, all good paper, and none of it due at the time the trouble took place. Without demanding payment, or giving notice of any kind, the bank entered judgment upon the above note, and sent a sheriff to take possession of the premises, at the corner of Clinton and Fulton streets, at 7 o'clock p. m. on September 15. The first intimation of this action had by Mr. White, the president, and Mr. Hewitt, secretary, was when the sheriff came to serve the notice. At the time this occurred the Miehle Company was solvent, and had in its possession securities equal in amount to what had already been placed with the bank to secure its loan, and if it had been asked to furnish additional collateral, would have willingly done so. With

*Ode written for the occasion and read by the author at the unveiling of the Franklin statue, the gift of Mr. Joseph Medill, editor of the Chicago Tribune, to the city of Chicago, June 6, 1896.

as little delay as possible the officers of the company obtained the necessary funds and paid the bank its note in full. Had payment on the note been demanded during banking hours, and three hours been given the company, they would have settled matters satisfactorily, and the judgment never entered. The business is running as usual — in fact, there was no interruption whatever. Why the bank took such summary measures is still a mystery to the Miehle Company, and even the bank officials seem to be unable to explain the cause of the unfortunate action taken by them, claiming it was a mistake. It takes a strong concern to raise \$25,000 in a few hours in such times as these, and the Miehle people have shown their strength in a substantial manner.

RECENT TYPE DESIGNS.

Sample lines of Satanick and Jenson Italic had not reached this office at the time the September issue went to press, but a handsome insert showing them was given. We now present these new masculine faces, both of which are

TYPE was printed 1613.

JENSON ITALIC.

cast by the American Type Founders' Company. The Satanick is made in thirteen sizes, from 6 to 72 point, and the Jenson Italic in fourteen sizes. The latter is a companion to the Jenson Old Style, and combines the characteris-

Satanick

SATANICK.

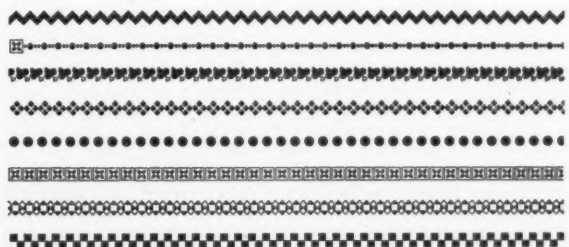
tics of both the Jenson and Elzevir Italic. For suggestions as to proper use of the Satanick the reader is referred to the insert spoken of above.

A type face which has not yet been cast by any foundry so far as we know, is the "Lotus," designed by Mr. Gardner C. Teall, art editor of *What to Eat*, Minneapolis. We

A B C D E F .

present herewith a sample of some of the letters, but have no information as to how many sizes it is to be made in, or whether it is to have a lower case.

The Mergenthaler Linotype Company has arranged characters for its machine so that metal slugs of various border designs can be produced. We show herewith a few



of the designs. Where large quantities of any particular border are required, it is very convenient to be able to cast them on short notice on this machine.

REVIEW OF SPECIMENS RECEIVED.

The purpose of this department is to candidly and briefly criticize specimens of printing submitted hereto. The large number of specimens submitted makes it necessary that all comments shall be brief, and no discourtesy is intended in the seeming bluntness of adverse criticisms. Contributors who fear adverse criticism must give notice that they desire only favorable mention, and should their specimens not deserve praise no comment whatever will be made.

H. A. WEBBERT, Kearney, Nebraska: Neat samples of letter-heads, cards, memos, etc. Composition and presswork good.

FROM the *Herald*, Sibley, Iowa, some samples of jobwork, composition on which is neat and artistic, and presswork of good quality.

BUSINESS cards from the Richmond (Va.) *Star*, in tints and colors, the work of R. O. Norment. The composition is good, and presswork first-class.

ERNEST RUCDESCHEL, Holyoke, Massachusetts, submits samples of letter-heads, cards, etc., composition of which is tasteful and presswork good.

WILLIAM LEATZOW, Democrat Printing Company, Madison, Wisconsin: The card submitted is a neat sample of job printing, and the embossing is good.

J. HARRY DRESSLER, 6 South street, Baltimore, Maryland, sends samples of business card and office stationery. Composition and presswork both good.

W. R. WRIGHT, 4823 North Clark street, Chicago, sends a few samples of business cards, composition on which is plain but neatly displayed, and presswork good.

D. E. STUBBS, Eaton, Ohio, submits samples of commercial work, the composition and presswork of which are good, but nothing out of the ordinary run of such work.

C. E. MOORE, with the Cherokee (Iowa) *Times*, forwards samples of jobwork. The card is neat and attractive. The programme is well set, but the presswork runs a little uneven.

TWO-PAGE circular from Eastman & Thomas, San Francisco, California. Design is attractive but lacks originality. Composition is well displayed and neatly finished. Presswork good.

FROM Cunningham & Co., Williamsport, Pennsylvania, samples of letter-heads, cards, etc., most of them in colors and bronze. The composition and presswork are neat, and embossing clean and sharp.

A PACKAGE of varied samples of work comes from the Monitor Publishing Company, Rockford, Illinois. The composition shows artistic taste in conception and care in finish, and the presswork, especially on the small jobs, is very good.

W. T. RIDGLEY, Great Falls, Montana, has submitted a package of printing, consisting of cards, booklets, programmes, etc., in which the type, composition, presswork, binding, etc., are up to date and the workmanship of a superior quality.

FROM Louis Hirsh, Chillicothe, Missouri, samples of commercial work of ordinary merit in composition and presswork. Embossing is good. Composition of circular, "Points on Printing," is good, but presswork can be much improved upon.

W. S. MARIS, Olympia, Washington, submits a few samples of his work which are very creditable productions, when the time he has been in the printing business is taken into consideration. The card advertising the steamer we consider the best.

A CIRCULAR in red and black, printed by Patterson & Young, St. Joseph, Missouri, is a neat specimen of typographic art. It is printed on handmade paper in up-to-date types, and the register of colors is perfect. Both composition and presswork are good.

A FINE bicycle catalogue, gotten up for the McDaniel & Merrihew Cycle Manufacturing Company, Wilmington, Delaware, by George A. Wolf, of that city, has been sent us. It is printed in red and black on heavy paper, the presswork being all that could be desired.

THE "Printing Shop of The E. D. Taylor Company," San Francisco, California, employs some very artistic compositors, as the samples received from the shop indicate, and the presswork is without fault. The cards in colors and tints are very striking and effective.

CHARLES J. HECTOR, with C. E. Judd & Co., Duluth, Minnesota, invites criticism of some samples of everyday work submitted by him. The composition is admirably designed and neatly executed, and the presswork, with selection of colors and register, extremely artistic.

FROM F. S. Williams, Shawnee, Oklahoma, business cards and circular, printed in colors. Composition is better than the presswork. Both could be improved. The display lines are crowded together, and a simple border in one color would have been better than the combination of blue and red used.

"FOUND AT LAST" is the title of a booklet issued by R. Y. McBride, Los Angeles, California, in which he tells a few facts about himself and his business, which is, of course, that of a printer. The brochure is neatly gotten up, printed in red and black, and composition and presswork are all right.

BASSETT BROTHERS, Hammonton, New Jersey, forward some leaflets entitled "Artistic Effects." First and third pages are printed in black ink, but on the first page, in addition, is spattered red writing ink, a toothbrush

being used with which to do the spattering. The idea is a clever one, and the effects produced unique, to say the least, and varied enough to please the most fastidious.

FROM William F. Schempp, Brodhead, Wisconsin, comes a package of general work, the composition on which is good and presswork of a high order. We have, on a previous occasion, spoken favorably of Mr. Schempp's work, and the package now submitted bears us out in our former opinion that he is a printer of the highest class.

H. W. BRANDES, with the Holbrook Printing Company, Newark, New Jersey, forwards a few samples of his work. The "Souvenir," a book of forty pages and cover—the latter printed in three colors—is a handsome production, the advertisements being well displayed and very effective. The presswork is clean and of even color throughout.

AN excellently printed brochure entitled "On the Grounds of Economy" is sent out by the F. W. Roberts Company, Cleveland, Ohio. It is printed in red and blue on rough handmade paper with very wide margins, and is

sewed with green silk. The design and finish of the booklet are very artistic, and it should prove a trade-bringer.

CHALLINOR, DUNKER & Co., Pittsburg, Pennsylvania, have issued some very handsomely printed leaflets and booklets, containing original drawings of a novel character bearing upon the gold and silver questions in politics. The work is of good quality, and should be the means of drawing both gold and silver to the coffers of Challinor, Dunker & Co.

Two souvenir programmes from Kern & Wright, Louisville, Kentucky, are ambitious attempts at fine



POSTER DESIGN BY H. M. ROSENBERG.

Lithographed in four colors.

printing, but have fallen short of the mark. The composition is ordinary and the presswork poor; there being too much impression and too little ink. On samples of note-head and business card composition is good; presswork might have been better. The colors selected do not harmonize well.

"SPECIMENS OF PRINTING," issued by Charles Collier, Shreve, Ohio, is a collection of typographic designs and half-tones printed on heavy enameled paper, 6 by 9 inches in size, inclosed in board cover. The typographic designs are good, the selection of colors pleasing, and presswork all that could be desired, and will no doubt prove of great benefit to the young job printer. The price of the book is 50 cents.

SOME excellent designs in composition are submitted by B. Bertram Eldridge, with the Bee Job Print, Harwich, Massachusetts. Composition is excellent, designs cleverly conceived and artistically carried out. Presswork is also good. As B. Bertram considers himself a pupil of THE INLAND PRINTER, we must congratulate him on the excellent showing he has made, and hope to see evidence of progress in the future.

A FEW samples of half-tone work in black and colors have reached us from Fred W. Drake, with the Pictorial Publishing Company, Benton Harbor, Michigan. The work is very artistic, the three-color process prints being exceptionally fine. The half-tones in black are very good, the portraits of William McKinley and W. J. Bryan being the most lifelike productions we have yet seen. The letterpress work is also excellent.

A NEAT advertising brochure entitled, "How They Found It," comes from the *Cycling Gazette*, Cleveland, Ohio. Portraits of advertising managers of large bicycle concerns are shown with their testimony to the advantages they have experienced from the *Gazette*. A very effective three-sheet poster and an artistic cover design for the Christmas issue accompany the booklet. The *Cycling Gazette* certainly has strong recommendations to patronage.

FROM Charles H. Possons, publisher and printer, come two interesting brochures, "Gems of Scenery" and "A Hero's Grave." The first named is very acceptably illustrated, showing scenes in the Adirondack mountains, Lake George and Lake Champlain. The letterpress is a little uneven in color. The descriptive text by Mr. Possons is creditable to him. It is concise and comprehensive. "A Hero's Grave," by Katherine Elizabeth McClellan, commemorates John Brown. The illustrations are very interesting and are well printed. The cover design is somewhat ineffective and the printing

is obscured by the use of gold bronze. The brochures are very interesting, and creditable specimens of printing.

THE type specimen book issued from Wilhelm Woellmer's Schriftgrieserei, Berlin, Germany, is a very artistic production from a typographic standpoint. The various types, borders, ornaments, etc., are neatly set in combination, and admirably printed with tinted backgrounds and in two or more colors. Compositors and pressmen have combined to produce a work which reflects much credit upon the type foundry issuing the book, as well as upon themselves as artists of a high grade.

"WHERE CONFIDENCE WINS" is the title of an eight-page booklet printed by the Patten Periodical Press for the American Publishers' Collection Agency, 114 Nassau street, New York. It is a beautiful specimen of typography. The last named firm publishes a monthly publication called *The Gleaner*, which makes up for its lack of typographical neatness by its daring. *The Gleaner* spots a fraud at first sight, and doubtless saves its readers among the publishers a good many dollars by warning them away from fraudulent advertisers.

A VERY handsome advertising booklet, entitled "Down Town," has been published by W. F. Vanden Houten, 247 and 249 Pearl street, New York. Mr. Vanden Houten gets the title for his book from the fact that his office is located in the section of New York City known by that name. It gives an interesting history of the streets of the lower part of the city, being illustrated in colors. In speaking of printing, the writer says that "like spotless linen or well-polished shoes, which mark the attire of men of taste and refinement, so business men have come to regard careful typography and tasteful printing." "Down Town" is a good example of the latter.

"DO WE KNOW OUR BUSINESS," is the title of a souvenir issued by the Capron & Curtice Company, Akron, Ohio. It is a collection of the portraits, printed in half-tone, of the heads of departments of the company, with appropriate remarks concerning their abilities and standing, showing that each one "knows his business" to perfection. The work is admirably designed, the letterpress and half-tone portraits well executed, and the whole book bears the impress of artistic treatment from beginning to end. Other samples of work inclosed are of the same high order, showing that careful oversight is exercised in all departments of this establishment in relation to every job, no matter how small it may be. Composition, presswork, binding—all give evidence of the mastermind directing affairs to a satisfactory conclusion.

THE "Specimen Booklet of Cushing Types," issued by the American Type Founders' Company, the exclusive manufacturers of the letter exploited in the brochure, is an admirable production in every way. It is an example of high-class advertising that has not been equaled since Mr. Theo. L. De Vinne issued his book of "Printing Types." The Cushing letter is shown in its wide range of usefulness on smooth, coated and rough paper. Its adaptability is fully exhibited for circular work and all classes of bookwork, and it is difficult to conceive to which use it is most adaptable. It is a letter embodying great utility with undeniable attractiveness and clearness. The cover of the brochure shows a "shadow" portrait of Mr. Cushing in the style affected by Mr. Will Bradley and some other decorative artists. A short biographical sketch of Mr. Josiah Stearns Cushing, president of the Norwood Press Company, Norwood, Massachusetts, the designer of the letter, is given on the first page.

ADVERTISING blotters have been received from Adam Deist, Philadelphia, Pa.; Edwin R. Ray, Tacoma, Wash.; Corell Press and the Press of the Classical School, New York; the Alfred M. Slocum Company, Philadelphia, Pa.; E. M. Day, New York; Pierson, The Printer, Flint, Mich.; the *Courier*, Coloma, Mich.; Ebeling & Walton, Canonsburg, Pa.; John T. Palmer, Philadelphia, Pa.; F. W. Thomas, Toledo, Ohio; Chase Bros., Haverhill, Mass.; Pennington Bros., Decatur, Ill.; The Britton Printing Company, Cleveland, Ohio; Fotheringham & Popham, Ottawa, Ontario.

Printers and others who desire specimens of their own business advertising reviewed and criticised are requested to send this class of specimens to the New York office of The Inland Printer, American Tract Society building, 150 Nassau street. All other specimens should be sent to the Chicago office as heretofore.

FIND IT OF GREAT SERVICE.

We have been subscribers to THE INLAND PRINTER for two years, and find it of great service to us. Have no idea of letting it stop, at least not while we are in the printing business.—*Berry & Son, West Alexander, Pennsylvania.*

OF INTEREST TO THE CRAFT.

A SUBSCRIBER inquires for address of George F. Turner, publisher of Turner's "Imposition Sheets," copyrighted April 29, 1891. Will some reader give us his address.

A CORRESPONDENT who failed to give his address, asks in regard to a book treating of the sizes and weights of paper. If he will give us his address, we will send circular describing such a book.

PRESIDENT DODGE, of the Mergenthaler Company, has notified the officers of Chicago Typographical Union that he will place two machines at their disposal for one year for the purpose of permitting the unemployed members of the union to have a chance of learning to operate them.

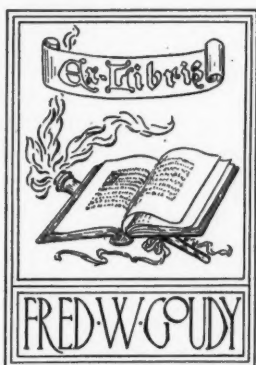
THE INLAND PRINTER acknowledges press courtesy extended its Mr. F. A. Shepard by the Iowa State Agricultural Society through the secretary, P. L. Fowler, and treasurer, G. D. Ellyson, to attend their annual exhibition last month at Des Moines. He pronounced the fair a success and well worthy the patronage of not only the people of the great state of Iowa, but those of sister states as well.

IMPRINTS for book and job work are liable to become battered or otherwise injured. They are troublesome to replace. Mr. John B. Knepper, of Carnegie, Pennsylvania, suggests that "readers of THE INLAND PRINTER who have friends operating linotype machines may have them cast a few imprints thirteen ems wide which are almost equal to electrotyped imprints. Almost any operator would be willing to cast them, or for a small consideration make a number of these convenient slugs. The scheme is not a copyrighted idea, but is strictly original."

THE official Chicago excursion to the International Typographical Union convention at Colorado Springs, Colorado, leaves Chicago Friday, October 9, at 6 P.M., in company with the Washington delegation, over the Chicago & Alton to Kansas City. Arriving in Kansas City at 9:35 Saturday, October 10, they will await the arrival of the Missouri Pacific special from St. Louis with the New York delegation, and from Kansas City the whole party will travel together. There is an excursion planned by Colorado Springs union for Sunday. The round-trip rate from Chicago will be \$39.35.

THERE was considerable commotion among Chicago pressmen on September 17 over the discovery that the minutes of their last regular meeting had fallen into the hands of the Franklin Union of Pressfeeders and Job Pressmen, and that the plans of the pressmen's union had become known to the other organization. It appears that at its last meeting the pressmen's union decided to levy an assessment of seven per cent on all its members to raise a fund with which to fight the Franklin union. It also is said that the meeting decided to begin an active warfare against the Franklin union, and one of the weapons to be used is instructions to members to take the places of the feeders if at any time they have trouble and go on strike.

THE regular monthly meeting of the Chicago Society of Proofreaders was held on September 10, in the private dining room of the Saratoga Hotel. The routine business being disposed of, revised proofs of the style card which has been under consideration by the society were submitted. Miscellaneous matters pertaining to proofreading were discussed. A published interview with Mr. J. Randall, the secretary of the London Association of Correctors of the Press, was read to the meeting. The interview embraced an outline sketch of the association's formation, its scope, objects, progress and present condition, etc. The annual meeting of the Chicago society will be on October 8, for the election of officers, presentation of reports, etc. The meetings are not exclusive, and all interested, whether employers



BOOK-PLATE OF FRED W. GOUDY,
DECORATIVE ARTIST, CHICAGO.

or employees, are cordially invited to attend. Dinner at six o'clock, business at seven.

At the monthly meeting of the London Association of Correctors of the Press, E. W. Brabrook, Esq., F. S. A., delivered an address on "The Best Means of Providing for the Members of the Association Relief or Maintenance in Old Age, and a Sum at Death." Future arrangements are as follows: October 3—A Smoking Concert. November 2—Mr. W. H. Harper on "The Lilliput River of London; Some Notes on a Famous Tributary of the Thames." December 5—Mr. Sidney Lee on "The Making of the National Biography." In this connection it is of interest to note that Mr. A. Linsenbarth, formerly of the London society, is now a member of the Boston (Mass.) Proofreaders' Association. The vice-president of that association, Mrs. M. F. Freeman, and one of the members, Miss A. A. Baxter, of the Harvard University Press, recently visited London, taking with them "greeting and all good wishes to the senior society, the Correctors of the Press of London," from the Boston Association. Secretary Randall had great pleasure in giving them all the information in his power. The London society now numbers about four hundred members. At the September meeting there were eight candidates for admission.

TRADE NOTES.

J. F. HANDLEY & Co., 124 Third street, Portland, Oregon, have made an assignment.

THE attention of the trade is called to the advertisement of "book bindery free" in the want columns this month. It is a rather novel proposition.

SAMUEL R. MASON has established a photo-engraving and general typographic illustrating business at 199 Superior street, Cleveland, Ohio, and has issued a tasty circular announcing this fact.

THE builders of the Harris automatic press, notice of which appears in this issue, will exhibit one or more of these machines at the American Institute Fair, which opens in Madison Square Garden, September 28.

THE Photo-Chromotype Engraving Company, formerly at 723 Sansom street, Philadelphia, have removed to capacious and desirable quarters in the Mozart building, 719 Vine street. Besides the regular half-tone and other engraving work, they make a specialty of three-color half-tones.

THE suit pending in the Patent Office for the past three years between W. S. Scudder and Ottmar Mergenthaler as to priority of invention in type-line casting machinery has been decided in favor of the former. We are informed that the patents concern only minor features of the linotype, and that the decision will in no way affect their sale or use.

A "SPECIMEN BOOK OF LINOTYPE FACES" has been issued by the Mergenthaler Company, Tribune building, New York. A great variety of faces and styles of type is shown in its seventy-nine pages, and we doubt if it would be possible to tell that the book was not printed from ordinary type, if the fact was not made known beforehand. All sorts of tables, financial and commercial lists, baseball scores, etc., set upon a Mergenthaler machine are shown, demonstrating the fact that it is suited to any class of work. A great many book printers have adopted the machine for bookwork, as will be noted by a perusal of their advertisement in this number.

J. P. TRENTER, manufacturer of printers' leads and slugs, Chicago, has received an order from Barnhart Brothers & Spindler, the type founders, for forty-eight tons of leads, to be delivered within six months. Their branch houses will order independently of this. This is the largest order ever placed for this class of goods, and shows that

the material made by Mr. Trenter is giving the best of satisfaction. If orders of this size are entered during dull times, printers will wonder what Mr. Trenter will be doing when printing interests again assume their normal condition.

THE Monarch Cycle Company, Chicago, has inaugurated a prize competition, open to the world, for the best original designs for Monarch advertisements. The competition closes November 30, and the committee on awards will render its decision as soon as possible after that date. The company will be pleased to mail full particulars governing the competition to those interested.

THE following representatives of the Campbell Printing Press & Manufacturing Company were present at the meeting of the United Typothetae at Rochester, New York, September 8, 9 and 10: W. W. Gibbs, New York City and Philadelphia; Ogden Brower and J. G. Campbell, Chicago; P. E. Dowe, Pennsylvania and New York; F. A. Bassette, New England; Washington Wood, Southern States, and H. W. Cozens, New York City. The headquarters of the company were located in the Powers Hotel, from which "Century" Pony literature was liberally dispensed to members of the convention. A pleasant feature of the meeting was their presentation of bouquets of flowers at the opening session to President Andrews and Secretary Wadley. Boutonnieres were also presented each morning to all of the members. They tell a story on Mr. J. G. Campbell which if told regarding a person of any other than Mr. Campbell's well-known abstemious habits, would not look exactly well. A reception at the Powers art gallery in honor of the delegates was on the programme for Wednesday evening, and Mr. Brower and Mr. Campbell brought their dress suits with them from Chicago that they might attend in customary full dress. On Wednesday afternoon they sent them out to be pressed, and when the suits were returned to the hotel the tailor had them slightly mixed up. Mr. Campbell, who is of considerably heavier build than Mr. Brower, went to his room to dress first. When he donned his trousers, he noticed they were a trifle tight in fit, but thought this only natural, for he had not worn them for some time, and had probably increased in weight in the interim. When he put the vest on, however, he saw it would be impossible to wear it, for it was very much too small. It was a trying situation, but he arose to the occasion. With a penknife he ripped the vest clear up the back and found that he could wear it nicely. He also found that it was Mr. Brower's vest instead of his own, and he probably is not through explaining the matter yet.

NEWSPAPER GOSSIP.

NEW Scott web presses have recently been put in the offices of the Jamestown (N. Y.) *Journal*, and *El Mundo*, the new daily paper established in the city of Mexico.

THE alliterative title of *The Schipper Shopper* belongs to a new illustrated monthly devoted to the interests of the woman who shops. It is published by Schipper & Black, Woolner Building, Peoria, Illinois.

AUSTRALIA has a Chinese paper, published at Sydney, which in future is to be printed from type (instead of litho.), a font—probably the first used in Australia—having been imported for the purpose. It contains between 8,000 and 9,000 characters, and thirty pairs of ordinary printers' cases are used to hold it.

If the Harrisburg (Pa.) *Evening News* was given to having many birthdays its subscribers would be provided with reading matter for a long time to come. It was a year old on August 12, and the event was celebrated by the publication of a 28-page paper containing a write-up of the city and many of its business enterprises. The success of the *News* in its short period of existence reflects much credit

upon its proprietors, Messrs. George & Farnum, and its editor, Mr. George S. Lenhart.

A LARGE outline portrait of William McKinley, printed over the type, adorned the editorial page of the Elkhart (Ind.) *Daily Review*, of Saturday, August 29. The illustration was made by bending brass rules, and was the work of Frank Smith of the *Review* office. It puzzled a good many to know how the work was done.

AUSTIN, Illinois, one of Chicago's thriving suburbs, has a new weekly paper called the *Enterprise*, the first number of which appeared September 12. George S. Herbert is editor and publisher. The paper starts out with six pages, contains considerable news and a good amount of advertising, and its typographical appearance is excellent.

THE *North American Review*, one of the oldest magazines in the country, announces in the September number that Lloyd Brice has sold the publication, and severed all connections with it, to men who have been associated in its management for years past. David A. Monroe, formerly with Harper & Brothers, is the new editor, president and treasurer.

THE Baltimore *Herald* is the name of a monthly paper published by Tom Wash Smith in Baltimore, Maryland. It is an eight-column folio and bears the appearance of a newspaper, but we fail to find anything in the way of news matter in the specimen copy sent us. The subscription price is 12 cents per year. It is well filled with advertising of substantial aspect, and, as it has been in existence nearly a quarter of a century, has every right to its claim that it is a success.

The annual meeting of the Michigan Press Association was held on Tuesday, September 8, at the Hotel Cadillac, Detroit, with a good attendance of members. The association is in the best condition of its history. It now has over 175 members and upward of \$400 in the treasury. The election of officers for the ensuing year resulted as follows: President, L. E. Slussar, Mancelona *Herald*; vice-president, Horace J. Stevens, Houghton; secretary, Charles T. Fairfield, Eaton Rapids *Journal*; treasurer, W. J. Hunsaker, Detroit *Journal*.

In the issue of August 6 of the *Weekly Press*, of Christchurch, New Zealand, appears a large number of half-tone illustrations of New Jersey scenery from photographs by Mr. Vernon Royle, of Paterson, New Jersey. The Christchurch Press Company has produced the work admirably, showing that process work in New Zealand has operators of commendable skill. In referring to the engravings, the *Press* says: "For the opportunity to engrave these beautiful photographs we are indebted to Messrs. J. Royle & Sons, Paterson, New Jersey, United States. It will be evident to all our readers that Mr. Vernon Royle has a remarkably good eye for artistic pictures; and photographers will at once recognize in him a master of their art. We thank him for these beautiful views of his country, which it does not need a New Jerseyman to appreciate."

On the subject of systematizing work, a country editor gives his methods to the *Missouri Editor*: "I have my work systematized. On Fridays I make all my literary selections, plan for special articles, make out bills and do general office work. Saturdays I spend on the streets gathering news and subscribers. Monday afternoons I am at home writing, and so on through the week. I never let mail, letters or exchanges accumulate. I can dispose of them in an hour or two each day, while if I lay them away they become burdensome and are neglected. I find typewriting a great saving. I answer all of my letters in this way, and prepare much of my copy. You can pay for any typewriter, part in advertising, usually one-fourth. My editorials and special articles I write on Monday afternoons. I can do three times

as much work in the same space of time at home as at the office. There is no interruption and I can concentrate my thoughts. A calendar pad is a great help in remembering dates of coming events. Whenever a convention is called, entertainments are announced, etc., I do not have to charge my memory with it, for when the leaf is torn there is the entry staring me in the face. Of course I carry a vest-pocket memorandum book. In it I jot down everything—ideas for editorials, news items, suggestions for getting business, and everything that will help the paper. Each day I weed this out, disposing of all that can be disposed of. The best and most practical ideas are often forgotten because no record is made of them."

BUSINESS NOTICES.

This column is designed exclusively for the business announcements of advertisers and for descriptions of articles, machinery and products recently introduced for the use of printers and the printing trades. Statements published herein do not necessarily voice the opinion of this journal.

THE GOLDING STANDARD.

The gold standard and the Golding Standard, the one in the world of finance and the other in the printing world, have synonymous significations. The Golding composing sticks and galleys, rule, lead and card cutters, and the Golding rule mitring, shaping and curving machines are the best value in the world. They are not the cheapest, but the best. Don't forget this when ordering; call for Golding's make, and take none other. Cheaply made "Chinese imitations" will not tempt you if you are wise.

THE THINNEST SPACE MADE

Is made of machine-cut copper. Copper thin spaces are sold by the American Type Founders' Company. A font of 1,500 pieces, assorted in 18, 24, 36 and 48 point bodies costs only \$1 net. They are indispensable in all nice justification, and render unnecessary the use of card and paper spaces. Copper thin spaces do not swell, and are indestructible.

CHINESE AND JAPANESE GOODS.

A good many artistic printers read THE INLAND PRINTER. Some of them are artistic because they were born that way, and some have acquired it through perusal of THE INLAND PRINTER. We doubt if many have had it thrown upon them. All of them, we are sure, should be interested in the advertisement of Lionel Moses, importer of Chinese and Japanese goods, 25 William street, New York. Every artistic printer is constantly striving for new effects, and the wares offered by Mr. Moses certainly contain much promise in that line. He carries fancy papers for books and advertising matter, fine papers for de luxe editions, engravings, etc.; transfer papers for lithographers, letter copying papers, and in fact anything in the way of a paper product that comes from the Orient. Mr. Moses announces that samples will be sent upon application.

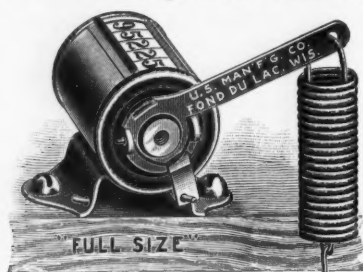
"JUST AS GOOD AS NEW,"

Is an expression frequently used by many dealers in relating the distinctive merits of their secondhand machinery. Printers will find, however, that little reliance can be placed on the claim unless backed by the experience and reputation of a first-class establishment. Palmer's Printing Machinery Depot, Buffalo, New York, an advertisement of which appears elsewhere, was started with a view of making a specialty of rebuilding and handling standard makes of printers' machinery, and its success warrants one in

believing that any claims made by the house will be fully borne out. A strong bid is being made for trade of western printers. Particular attention should be given to the list of rebuilt machinery in this issue. Correspondence is solicited and will be promptly and carefully attended to.

A NEW COUNTING MACHINE.

The United States Manufacturing Company, of Fond du Lac, Wisconsin, have invented and placed upon the market a counter that promises to meet with considerable success.



It is especially adapted for the use of printers, but will prove equally useful in factories, machine shops, and all establishments where power or automatic machines of every description are used. It counts from 1 to 100,000 and repeats

automatically. The lever may be changed to project in any direction and pull may be up, down, right or left as most convenient. It is small, simple, compact, durable and low-priced, and can be readily adjusted to any machine by inserting two screws, as shown in the cut. Full particulars regarding this counter may be obtained by writing the manufacturers.

STILL LEADING.

We use this space to ask readers of THE INLAND PRINTER to reexamine the specimens of new type faces shown in the September issue. Our exhibit of Satanick and Jenson Italic demonstrated that the lead previously held by the American Type Foundry has been greatly increased. It is truly a case of "There is no second, your majesty!" In type, as in everything else, ability and genius and enterprise count. The type that is most artistic, most refined, most useful and most distinctive is the most valuable to the printer; nevertheless, we ask no more for our type than others do for second-rate designs.

TO SAVE TROUBLE IN PRESSROOMS.

A collection of trouble exterminators is offered collectively or separately by the branches of the American Type Founders' Company. Chesapeake Economy Compound, the greatest of ink reducers, is a sure cure for all troubles with inks. The price is 75 cents per pound, cheaper in quantities. Bentrovato banishes trouble with electricity in pressrooms. It is indorsed by hosts of users; price 50 cents per bottle. Burbank's Embossing Composition eliminates trouble in embossing—puts it within the reach of any ordinary office to do presentable embossing. With each jar full directions are sent. If you don't know how to emboss, the directions are worth a great deal, yet no charge is made—only 75 cents for the composition. Hercules Liquid Overlay is a substitute for tissue overlays. It is put on with a brush and sets firmly on the tympan, with just enough elasticity, and the overlay can be shaded off with greater nicety than any paper overlay. It is specially valuable on cuts and half-tones. An 8-ounce bottle costs \$2.

A SUPERBLY APPOINTED TRAIN.

Undoubtedly the handsomest train between Chicago and St. Paul, Minneapolis, the Superiors and Duluth is the "North-Western Limited," which leaves Chicago at 6:30 P.M. daily via the North-Western Line (Chicago & North-Western Railway). Its equipment, which is entirely new

throughout and embraces compartment sleeping cars, buffet, smoking, and library cars, standard sleeping cars, dining cars and ladies' coaches, has every luxury which imagination can conceive or mind invent for the comfort and convenience of passengers. All agents sell tickets via the Chicago & North-Western Railway. For full information apply to agents of connecting lines, or address W. B. Kniskern, general passenger and ticket agent, Chicago.

THE "NEW DEPARTURE" CASE.

The Hamilton Manufacturing Company, of Two Rivers, Wisconsin, have recently received their patent papers covering the "New Departure" case which was recently placed on the market by them with such remarkable results. By the testimonials which the firm has incorporated into its recent advertisements, it will be seen that this case has received the indorsement of nearly every prominent dealer in printers' supplies in America. It has superseded the old case entirely in the Australian trade, and is being pushed in the English market by the two largest and oldest foundries in Great Britain. It is a wonderful improvement on the old case, and its success is well merited. A printer has only to see this case to obey the firm's injunction to "specify the 'New Departure' when ordering." The Hamilton Manufacturing Company have taken the necessary steps to secure letters patent in the leading countries of the world. The claims covered by the patent are broad and definite, and it has every indication of proving one of the most valuable patents taken out in the printing line in recent times.

LOSING MONEY ON JOBWORK.

It is a common saying among some printers that it is hard to figure a profit on competitive jobwork. Close figures on stock are easily made, and composition can be figured with reasonable accuracy. But the profits in a job can quickly disappear and become a deficit if the presswork is not fast and accurate. All other things being equal—and all other things usually are equal—the fast press which does systematically accurate and fine work will make the profits on a job. Time is a factor in printing not sufficiently reckoned on; and presses which save time, or, better still, which make time, are the money-makers. In this respect, the Challenge-Gordon press, made by the Challenge Machinery Company, is worthy of great consideration. It has been shown by repeated tests to be a swift and accurate machine, light-running and easily handled. The economy of a few minutes here and a few minutes there in handling the press is the economy of hours in a long run; and added to this is the economy of time in doing a given number of thousands in much less time than is usually required. These facts, which the record of the Challenge-Gordon fully bears out, make this handsome and stanch job press a strong favorite with printers who are not in the business for their health. These facts are the basis for the award of a medal and diploma to this press made by the judges at the Columbian Exposition.

THE COLORADO SPRINGS MEETING.

Delegates and their friends who expect to attend the annual meeting of the International Typographical Union at Colorado Springs, October 12, should send at once for illustrated pamphlet issued by Santa Fe Route, descriptive of Colorado's health and pleasure resorts. It will enable them to become fully posted in advance relative to side trips into the mountains after the convention is over. Address G. T. Nicholson, General Passenger Agent, Atchison, Topeka & Santa Fe Railway, Great Northern Building, Chicago.

The Santa Fe Route runs a solid vestibuled train, composed of latest pattern Pullman palace sleepers and chair

cars, daily from Chicago and Kansas City through to Colorado Springs and Denver. The dining cars and eating houses on this line are in charge of Mr. Fred Harvey, which is sufficient guarantee of first-class service.

The Santa Fe is thirty miles shorter than any other railroad between Chicago and Kansas City. Roadbed all the way through is firmly ballasted and laid with heavy steel rails; there is a noticeable absence of dust the greater part of the distance; the train glides along smoothly and swiftly. While the entire journey is comfortable, pleasant and picturesque, that part of the ride between La Junta and Colorado Springs—in full view of the Front Range of the Rockies and of Pike's Peak—is one long to be remembered.

WANT ADVERTISEMENTS.

We will receive special want advertisements for THE INLAND PRINTER at a uniform price of 25 cents per line, ten words to the line. Price invariably the same whether one or more insertions are taken, and cash to accompany the order. The magazine is issued promptly on the 1st of each month, and no want advertisements for any issue can be received later than the 23d of the month preceding. Answers can be sent in our care, if desired. All letters received will be promptly forwarded to parties for whom intended without extra charge. No advertisement of less than two lines accepted.

BOOKS.

ALL LIVE PRINTERS op's "Practical Printer," "Job Printers' List of Prices the 'Specimens of Job Work,' Book," price \$3; the "Printers' grams of Imposition," price 50 Bishop, 165 Pearl street, Boston. Handiest and most useful. All who are starting in business



should have H. G. Bishop's 200 pages, price \$1. Also his and Estimate Guide," price \$1; price \$2; the "Printers' Order Ready Reckoner" and "Diagrams each. Sold by H. G. ton, Mass., and all typefoundries need these books.

A TYPICAL AMERICAN, BENJAMIN FRANKLIN—By Joseph Medill, 25 cents. BEN FRANKLIN COMPANY, 232 Irving avenue, Chicago.

ADVERTISEMENT COMPOSITION, COMMENT AND CRITICISM, is a reproduction of sixty-eight specimens of advertisement composition, submitted in a prize contest, together with the criticisms and comments of judges of award and others. A book for the apprentice or the journeyman. 80 pages; 25 cents. INLAND PRINTER CO., 212-214 Monroe street, Chicago; 150 Nassau street, New York.

AGENTS WANTED FOR THE OFFICIAL MEMORIAL of the World's Columbian Exposition, by the Joint Committee on Ceremonies, a handsome, gilt-edged book of 320 pages, 8 by 11 inches in size, printed on the best of enameled paper in the highest style of the art, and containing the full reports of the dedicatory and opening ceremonies, and other matter of equal interest concerning the grandest fair ever held. It is copiously illustrated with fine full-page half-tone engravings of all the World's Fair buildings, views on "Midway," and with portraits of the officials and others connected with the Fair. It is not merely a picture book, but contains facts and figures which will prove more valuable and interesting as time goes on. Agents can make large profits in handling this book. Write us for prices and information. THE HENRY O. SHEPARD COMPANY, Publishers, 212-214 Monroe street, Chicago.

DO YOU WISH TO INTRODUCE OR EXTEND YOUR business in Mexico? Advertise in *La Revista Tipografica*, the only journal in that country devoted to the printing art. Subscription, \$1 (American currency); sample copy, 15 cents (in stamps). Published bimonthly by ED M. VARGAS & CO., P. O. Box 34, Yrapuato, Gto., Mex.

LATEST AND BEST book of Specimens of Printing—containing a superior collection of up-to-date ideas, artistically displayed; printed in colors; beautifully bound and illustrated; 50 cents, postpaid. Don't send stamps. CHARLES COLLIER, Shreve, Ohio.

PRINTERS—Mail \$5 money order and receive book "How to Manufacture all kinds of Printing and Lithographic Inks and their Varnishes." You need it in your business. GEORGE W. SMALL & CO. 1921 Kinney avenue, Cincinnati, Ohio.

FOR SALE.

A COX PRESS BARGAIN. Almost good as new. Prints 4-page paper, both sides, from roll, at 2,500 an hour. Can insert two or four additional pages. \$1,200 will buy it. Just the press for big country weekly, or daily of moderate circulation. Address "K 19," care INLAND PRINTER.

DO you want new or secondhand lever or job presses, type, cases, inks, pulleys, belting, shafting, etc.? Send for catalogue and large discount to ALEX McKILLIPS, 421 South street, Harrisburg, Pa.

FOR SALE—A 15 horse-power Otto gas engine; also a 15 horse-power steam engine. In good working order; have been replaced by electric motors. Either or both at a bargain for cash. THE DAILY FREEMAN, Kingston, N. Y.

FOR SALE—Johnston Steel Die Power Stamper, with wipers, chest and two fountains, for less than half cost. Address "K 10," care INLAND PRINTER.

FOR SALE—One Emmerich & Vonderlehr Bronzing Machine for cards and photo-mounts; one-third original price. Address B. W. FAX, 27 South Clinton street, Chicago.

FOR SALE—Emmerich Bronzer, No. 3; Seybold Round-corner cutter; Howard Iron Works stabbing machine, revolving needles; large standing press; six-wheel numbering and paging machine; Perfection G Morrison wire stitcher. Cheap. KENNEDY & MASON, printers' machinery and supplies, Cincinnati, Ohio.

FOR SALE—Secondhand Hoe drum cylinder press, bed 27½ by 33½, in good condition; also 225 pounds 8-point roman and twenty pounds 8-point italic. Type was used only eight times. Address WILLIAM G. WISEMAN, Thompsonville, Conn.

FOR SALE—Strictly high-grade new 17 by 17 Steinheil lens at a bargain. Address "GEORGE," care Buffalo Electrotype & Engraving Co., Buffalo, N. Y.

FOR SALE—14½ by 22 Peerless press; 14 by 22 Universal press, secondhand, in good order; 32-inch power cutter, good as new, at half price; new O. S. Gordon presses at manufacturer's prices. FRANK BARHYDT, 171 La Salle street, Chicago.

HELP WANTED.

WANTED—A first-class commercial artist, one that has had practical experience in engraving business. Must be an A1 letterer, artistic, stylish and up to date. Give reference and capacity. ROPEY-MASON ENGRAVING CO., Indianapolis, Ind.

WANTED AT ONCE—Printer, with some capital, can secure steady position as foreman in first-class office in West. Address "K 22," care INLAND PRINTER.

WANTED—Two up-to-date job compositors; steady employment and good pay to acceptable parties. THE H. & W. B. DREW COMPANY, Jacksonville, Fla.

SITUATIONS WANTED.

PHOTOGRAPHER and etcher on line work desires situation with newspaper of good standing. Can give reference and samples. Address "K 13," care INLAND PRINTER.

POSITION WANTED—Forwarder, finisher and ruler. Understands estimating; can take charge of bindery. Sixteen years' experience. Address "K 16," care INLAND PRINTER.

PRINTER—All-round young man wants situation; city or country; \$10. Address "K 21," care INLAND PRINTER.

PROCESS ENGRAVER, capable of taking charge of plant, wishes to correspond with parties intending to engage in engraving, or with established concern wanting superintendent. Address "BOX 271," Evanston, Ill.

SITUATION WANTED—By A1 pressman; 16 years' experience; competent to take charge. Address "K 15," care INLAND PRINTER.

TYPE FOUNDERS AND PRESS MANUFACTURERS—Do you want a man who has an extensive personal acquaintance among employing printers throughout the West and Northwest, either traveling or in the house? Best of references. Address "K 12," care INLAND PRINTER.

WANTED—Situation as linotype operator; two years' experience, and capable of taking charge of machine. Reference furnished. Address "K 14," care INLAND PRINTER.

WANT SITUATION—Thorough experience in every department of job or newspaper office—mechanical or business. Competent to assume charge. Will take situation on job cases, make-up, ad. man, brass rule designer, color worker, circulation or ad. departments. Address "K 20," care INLAND PRINTER.

BUSINESS OPPORTUNITIES.

BOOKBINDERY FREE—Have small bookbindery now stored; cost \$1,500. Will give use of same free for any situation in job or newspaper office; competent to assume charge of either as foreman or manager. Address "K 18," care INLAND PRINTER.

A RARE OPPORTUNITY for a first-class practical printer, who thoroughly understands the business in all its departments, to purchase a quarter, third or half interest in a printing business established forty years, in San Francisco. The office is equipped with three cylinder presses and four jobbers. The reason for selling is the age of the proprietor, who feels incompetent to properly handle the mechanical department of the business. About \$1,000 would be required, and very easy terms would be given on the balance. Address "K 17," care INLAND PRINTER.

BUSINESS IN MEXICO IS PROFITABLE. Printing is making rapid progress, and printers wish to buy American machinery and new material. A well-established printers' supply house wishes to extend this business in Mexico and wants a partner with \$5,000 (or less) to be invested in the trade. Good success and profits guaranteed and the best mercantile references given. Address SOCIO MEXICANO, care *La Revista Tipografica* (Box 34), Yrapuato, Gto., Mex.

FOR SALE—An up-to-date job office, centrally located in Detroit, Michigan; doing a good business; inventories about \$4,000. Will sell at a discount; cash or on time. Address "K 23," care INLAND PRINTER.

FOR SALE, LEASE OR TRADE—A complete job office in Salt Lake City, Utah. Material and presses in good condition; good location, rent low, and well-established business. A fine opening for an all-round, practical man. For full particulars, address S. P. ROUNDS, JR., P. O. Box 616, Salt Lake City, Utah.

WANTED—An active partner with \$5,000 to invest in one of the best printing and publishing plants in New England; good investment and fine opportunity for salaried financial position. Address for particulars, J. A. REID, 146 Westminster street, Providence, R. I.

BUSINESS OPPORTUNITIES.

WILL sell interest, or lease a paying newspaper and job plant in West Virginia city. T. F. SUTHERS, Graham, Va.

ZINC ETCHING PLANT FOR SALE—Including electric motor, routing machine, saw and trimmer, proofing press, wood-engraving machine, army press, shafting, etc. All in first-class shape; will sell separately or in bulk. Investigate this before purchasing. Address "K 11," care INLAND PRINTER.

\$5,000 cash and experience necessary. Half interest in established Printers' Supply House, representing the best type and machinery concerns in the country, paying its owner \$300 clear profit per month. Experienced type and machinery man wanted. Object, to get proper assistant and extend the business by adding a roller plant and machine repair shop. Abundant references and proof of business can be given. No bad accounts on books, and no debts to assume. Don't answer this unless you have the cash, the experience, and mean business. Address "K 24," care INLAND PRINTER.

MISCELLANEOUS.

ADVERTISING NOVELTIES—Messrs. Hudson & Kearns, manufacturing stationers, 83-87 Southwark street, London, England (established 1833), would be glad to see patterns, with prices, of any advertising novelties, calendars, etc., suitable for sale to brewers, wine merchants and others.

ANYBODY CAN MAKE CUTS with my simple transferring and etching process. Nice cuts, from prints, drawings or photos, are easily and quickly made by the unskilled, on common sheet zinc. Cost very trifling. Price of process \$1. Nothing held back to pull more money from you. All material costs, at any drug store, about 75 cents. It is no fake. I have a barrel of unsolicited testimonial letters; intelligent boys make good cuts right in the beginning. Circulars for stamps. Simple and costless embossing process included free. THOS. M. DAY, Centerville, Ind.

ARC ENGRAVING CO., Youngstown, Ohio, does up-to-date work. Half-tones, single column, \$1; double column, \$2; zinc etchings, 6 cents square inch. Our half-tones are made ready on the copper by an experienced pressman and only require smooth, hard tympan to bring them up clear and perfect. We send small cuts by mail and pay postage.

CANADIAN PRINTERS can obtain Burbank's Embossing Composition from the Dominion Printers' Supply Company, Toronto, Ont.

CHALK ENGRAVING PLATES. We make standard new plates. Old plates recoated, half cent an inch. HIRD MANUFACTURING CO., Cleveland, Ohio.

CHALK PLATES RECOATED, ½ cent an inch. Write for circular. BYRON POPE & CO., Cleveland, Ohio.

DO you sell types, presses, paper-cutting machines, paper, inks and all the fixtures and materials used by printers, bookbinders, lithographers, rubber-stamp makers and paper-box makers? If so, you ought to have our up-to-date mailing lists. THE INLAND PRINTER and several other houses use them every month. Better than a city directory. Circulars for the asking. BEN FRANKLIN COMPANY, 232 Irving avenue, Chicago.

ENGRAVING MADE EASY AND STEREOTYPING SIMPLIFIED, is the title of a new book, just out, which gives full instructions how to make **White-on-Black** and **Granotype**. Engraved plates (instantaneous engraving) and stereotype plates by the papier-mâché and **Simplex** methods, the latter a new one; also how to make **Embossing Plates**. The easiest, quickest and cheapest methods ever devised; book has samples of work done by all of them. Plates are of type metal; no etching. I will send a copy of this book, postpaid, on receipt of price, \$1; no stamps. HENRY KAHRS, 240 East Thirty-third street, New York.

I. WHITESON, 298 Dearborn street, Chicago, makes embossing composition, the best now on the market. Where other embossing compositions take half an hour or more to harden ready for use, his composition requires but from three to five minutes. Time is money. All dealers have it for sale at \$1 per cake, or it can be ordered direct from the manufacturer.

NEW DESIGNS in ornamental borders and up-to-date cuts for printers. Circulars free. C. J. PETERS & SON, 145 High street, Boston.

PHOTO-ENGRAVER'S contact frames. Simple, durable, exact; all sizes; perfect workmanship guaranteed. Reasonable prices. JOSEPH HOFFMAN'S SON, 95 East Fourth street, New York city.

PRINTING OFFICES can cheaply make slugs and ornaments of old lead. Send 25 cents for complete method. R. STRONG, Belmond, Iowa.

PROUTY ELECTRO-GASOLINE ENGINE. Nothing ever like it before for printers. It costs you 2 cents to write to us—it saves you \$200 to hear from us. THE PROUTY COMPANY, 334 Dearborn street, Chicago.

SLATE IMPOSING STONES—Any size made to order. Send for circulars and testimonials. F. W. REDFIELD, Amsterdam, N. Y.

Printing Thoroughly Taught.

A complete course in newspaper and job composition, including also instruction on the Mergenthaler Linotype machine, is provided for young men desiring to learn printing. The course in newspaper work includes plain composition, tabular work, setting advertisements, cutting and mitering rules, making up, justifying and locking up forms. The instruction in jobwork comprises all kinds of mercantile printing. Terms moderate. Catalogue containing full particulars mailed free on application. Address NEW YORK TRADE SCHOOL, First avenue, Sixty-seventh and Sixty-eighth streets, New York.

Envelopes.

CASH TALKS!

As the following Prices on No. 1 Envelopes show:

	6	6½	6¾	
XX Wood,	48	50	53	CASE LOTS ONLY. ✱ IF INTERESTED, WRITE US FOR SAMPLES.
XXX "	56	59	63	
XX No. 1 Rag,	74	77	83	
XXX " 1 "	86	90	96	
XX " 2 "	62	64	66	
XXX " 2 "	72	75	80	

OUR BANKERS BOND PAPER IS THE FINEST MADE.

W. H. Withers Paper Co.

ONLY CASH PAPER HOUSE
IN THE U. S.

SCRANTON, PA.

ENGRAVED

WEDDING INVITATIONS,
ANNOUNCEMENTS,
AT HOMES,

In the most approved forms. Lowest prices.

CALLING CARDS, MONOGRAM STATIONERY.

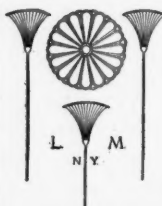
STEEL DIE EMBOSSED

LETTER-HEADS,
ENVELOPES,
CATALOGUE COVERS, etc.

Write for Samples and Prices.

WM. FREUND & SONS,

NO. 155 STATE STREET,
CHICAGO.



JAPANESE PRINTING AND COPYING PAPERS
JAPANESE PAPER NAPKINS.
CHINESE PRINTING AND COLORED PAPERS,
GOLD, RED, ETC.

SAMPLES ON APPLICATION.

LIONEL MOSES, IMPORTER,
25-27 South William Street, NEW YORK.

ST. LOUIS PHOTO-ENGRAVING CO. COR. 4TH & PINE STS. ST. LOUIS, MO.

DIXON'S ELECTROTYPERS' GRAPHITE
FOR MOLDING AND POLISHING,
AND

DIXON'S BELT DRESSING...WHICH PREVENTS
SLIPPING AND PRESERVES THE LEATHER.

Are two Indispensable Articles for Printers and Publishers.

Send for Circulars. JOS. DIXON CRUCIBLE CO., Jersey City, N. J.

PATENTS.

Patents procured in the United States and in all Foreign Countries. Opinions furnished as to scope and validity of Patents. Careful attention given to examinations as to patentability of inventions. Patents relating to the Printing interests a specialty. Address,

FRANKLIN H. HOUGH, Attorney-at-Law and Solicitor of Patents,
925 F STREET, WASHINGTON, D. C.

ESTABLISHED IN 1830.



Paper Cutter Knives

No "FAKE" in our methods. Best Finish, Honest Prices, WRITTEN WARRANT. Try.

LORING COES & CO.

WORCESTER, MASS.

Established 1883.

Average Annual Sales
over 165 tons.

J. P. TRENTER,

MANUFACTURER OF

Printers' Leads and Slugs.

These goods have been handled by the type foundry and dealers of the United States for twelve years.

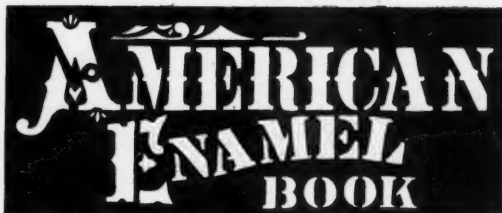
Have always given entire satisfaction.

One of the leading type foundry has taken no less than four tons per month for the past eight years.

Printers will find it to their advantage to ask their type founder or dealer for TRENTER'S LEADS AND SLUGS.

THE PAPER

which not only prints well
but also folds, binds and
wears well is



FOR SALE ONLY BY

AMERICAN PAPER CO.

50-56 Custom House Court,

CHICAGO.



For all classes of work. • • Simple, Cheap and Infallible.

NO chemicals, no expensive plants. The only process adapted to daily newspaper illustration. Complete outfits, \$15.00 and upwards, according to size. A simple machine renders previous knowledge of engraving unnecessary for the repro-



duction of cuts. With outfits local papers can produce their own illustrations and stereotype their standing ads., etc. We make stereotyping machinery, power saws, routers, etc. Our combined machines are the best on the market. We warrant everything.

WRITE US. HOKE ENGRAVING PLATE CO., - - ST. LOUIS.

Why can I sell

THE BEST PRINTING INKS AT LOWEST PRICES?

I not only make PRINTING INKS, but also the COLORS and VARNISHES of which they are composed.

I know that my Inks are as good as can be, for they are made, from the raw material to finish, on my own premises.

I can save you the middleman's selling expense and profit. Give me a trial.

J. M. HUBER,

Dry and Pulp Colors, Varnishes, Lithographers' and Printers' Inks,

239 Front St., NEW YORK.

424 Library St., PHILADELPHIA.

337-339 Dearborn St., CHICAGO.

Factory:
76-92 Fortieth Street,
BROOKLYN, N. Y.



We Manufacture
Ledgers,
Superfines,
Fines,
Bonds,
Linen,
Colored Flats,
Bristols,
Ruled Stock,
Wedding Stock,
etc., etc.

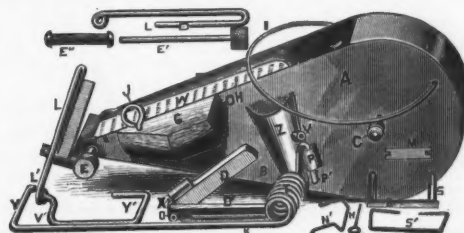
CHICAGO.

HEADQUARTERS FOR....

LOFT-DRIED FLAT WRITINGS, EMBOSSED
BOARDS, FANCY PAPERS, RULED HEADINGS,
ENVELOPES, WEDDING STOCK, ETC.

All of the above stock manufactured by our own mills. Capacity, 30 tons daily. Sample Book of our complete line of Flats and Ruled Headings, with quotations, sent on application. Small as well as large mail orders solicited.

DICK'S SEVENTH MAILER



With R. Dick's Seventh Mailer, Carl A. Hagelin of the *Minneapolis Tribune* addressed 3,200 papers in one hour, this being only one of the many testimonies to the speed and worth of the Mailer, which can be purchased for \$20.25 without royalty.

OVER 9,000 IN USE.
WRITE FOR PARTICULARS.

Address, **ROBERT DICK ESTATE,**
BUFFALO, N. Y.

Calendar PLATES FOR 1897

Our assortment embraces the MOST ARTISTIC DESIGNS and the LARGEST VARIETY. Our Plates are the MOST PERFECT


We are Headquarters
FOR
Calendar Plates.

FRANKLIN
Engraving & Electrotyping Co.
341-351 DEARBORN STREET,
CHICAGO.

Fall Number of The ELECTROTYPE
JOURNAL Just Out.
Contains complete specimens.
Sent promptly on application.

**THE MODERN HIGH ART
ILLUSTRATORS OF
AMERICA.**

**ALL
PROCESSES.**



CUTS FOR CATALOGUES,
BOOKS, SOUVENIRS,
NEWSPAPERS, &
LETTER HEADS, ETC.

Grand Rapids
Engraving Co.
GRAND RAPIDS, MICH.

BRANCH OFFICES: NEW YORK, CHICAGO & CINCINNATI.

**ELECTRO-LIGHT
ENGRAVING CO.**



PHOTO ENGRAVING IN
HALF-TONE
AND LINE
ON ALL ARTISTIC
AND MERCANTILE
PURPOSES

CHARLES A. BIRCH
Engraver & Proprietor

PEARL ROSE & NEW CHAMBERS ST.
NEW YORK

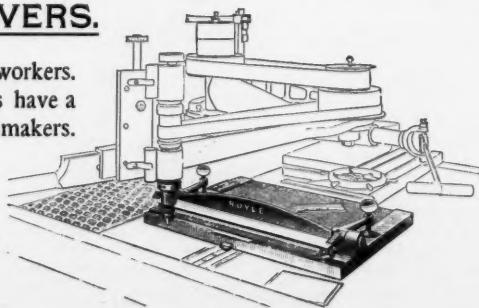
ROUTER CUTTERS, SAW BLADES, DRILLS

FOR THE USE OF PHOTO-ENGRAVERS.

We Make a Specialty of machinery for process workers.
We also handle a variety of small tools, cutters, etc. Our goods have a
world-wide reputation for workmanship and finish, and are money-makers.

LONDON AGENT: P. LAWRENCE, 63 FARRINGTON ROAD, E. C.

JOHN ROYLE & SONS,
PATERSON, N. J., U. S. A.



<p>NOW READY! Samples of Calendars FOR 1897. <i>Lithographed. Half-Tone. Copper Etched.</i> New Shapes.—Catchy Features.—Big Money-Makers. Handsomest, cheapest, most convenient and attractive line ever published. SPECIAL LOW PRICES during October for our 21 x 28, best quality, LIFE-SIZE BUST PORTRAITS. McKisley, Bryan, Palmer, Hobart, Sewall, Buckner, Tanner, Altgeld, Forman.</p>	<p>PROFIT-MAKING TRADE HELPS LIFE SIZE BUST PORTRAITS OF PROMINENT CANDIDATES— CRAYON LITHOGRAPHS SIZE 21 X 28 FINEST PUBLISHED NO OTHER LINE COMPARES WITH THEM IN QUALITY AND PRICE SAMPLES AND PRICE LISTS FOR THE ASKING. GOES LITHOGRAPHING CO. 160-174 CHICAGO.</p>	<p>LITHOGRAPHERS TO THE TRADE. LITHOGRAPHED 1897 <i>Calendar Pads</i> SIX NEW DESIGNS HANDSOMEST, CHEAPEST, MOST CONVENIENT AND ATTRACTIVE LINE EVER PUBLISHED. SAMPLES AND PRICE LISTS FOR THE ASKING. GOES LITHOGRAPHING CO. 160-174 CHICAGO.</p>
---	--	--

The Cost of Printing

By F. W. BALTES.

Every Proprietor Should Have One.

Mr. F. B. Berry, manager Cleveland Type Foundry, says: "We have just sold the last of the books sent us, and would suggest that you send us more. We honestly believe that you have a book which every proprietor would buy, if only it could be called to his attention."

This book presents a system of accounting which has been in successful operation for ten years, is suitable for large or small printing offices, and is a safeguard against omissions, errors and losses. Its use makes it absolutely certain that no work can pass through the office without being charged, and its actual cost in all details shown. The forms of Job Book, Job Ticket, Time Ticket, combined Journal and Cash Book, and Job Ledger, have been perfected by practical experience, and are

Simple, Comprehensive and Practical.

The tables published show how completely the system works, and furnish statistics of inestimable value to any employing printer. They show that printing, like other manufacturing pursuits, may be reduced to a science, and the actual cost of production ascertained. A number of pages are devoted to notes and pointers on printing, giving many useful hints of service to both employer and employee. Specimens of printing are shown, with prices on each in quantities. The principal items of everyday commercial printing are shown in the price list. By this system any printer of moderate experience should be able to quote uniform and fair prices on all kinds of work. Its use

Saves Time, Avoids Error, Insures Accuracy.

The book contains 74 pages, 6¼ by 10 inches, printed on 28 by 42 100-lb. S. & S. C. book paper, bound in full cloth, and will be sent prepaid on receipt of price, \$1.50. The contents are covered by copyright, but free use of all forms is given cheerfully to purchasers, with a view of encouraging their use and benefiting the craft.

For Sale by **THE INLAND PRINTER COMPANY,**

212-214 Monroe Street, CHICAGO.

150 Nassau Street, NEW YORK.

THIS NUMBER OF THE INLAND PRINTER
 BEGINS VOLUME XVIII. ♦ ♦ ♦ No better time to subscribe was ever offered. Start now, and increase your fund of information. You will never regret the outlay. If interested in back issues, or bound volumes of the magazine, write us for information. The subscription price is \$2.00 per year; \$1.00 for six months. Foreign subscriptions, \$1.00 per year extra. **THE INLAND PRINTER CO.,** Publishers, 212-214 Monroe Street, Chicago, and 150 Nassau Street, New York, U. S. A. ♦ ♦ ♦

Latham Machinery Co. PRINTERS' AND BOOKBINDERS'

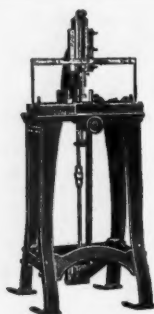
Manufacturers of Everything in First-class MACHINERY....

—INCLUDING—

Latham Rival Power Paper Cutter.
Latham Rival Lever Paper Cutter.
Latham Numbering and Paging Machine.
Latham Power Embossing Machine.
Latham Lever Embossing Machine.
Latham Table Shears.

Latham Job Backer.
Latham Stabbing Machine.
Latham Roller Backer.
Latham Standing Presses.
Latham Round Corner and Punching Machine.
Latham Index Cutter.

Latham Perforating Machines,
.....MONITOR WIRE STITCHER,
...And all other Machinery for Printers and Bookbinders...
These machines are all of modern construction and have no superiors in the market.
CYLINDER and JOB PRESSES,
NEW AND SECONDHAND.



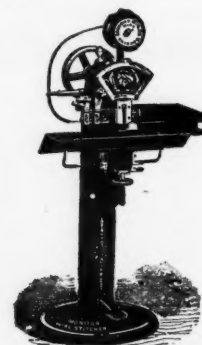
New Round - Corner Index and Punching Machine.

Foot-power Index Machine, . . . \$90
Foot-power Round-Corner Machine, . . . 75
Foot-power Punching Machine, . . . 75
Steam-power attachment (extra), . . . 40
Punching or Corner-cutting attachment (extra), . . . 10
Boxed, f. o. b. Chicago.



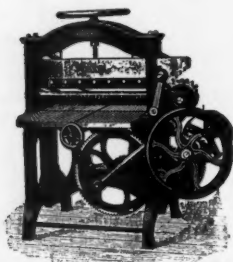
Round-hole Perforator.

28-inch, steam-power, . . . \$175
28-inch, foot-power, . . . 125
24-inch, steam-power, . . . 150
24-inch, foot-power, . . . 100
20-inch, foot-power, . . . 75
Boxed, f. o. b. Chicago.



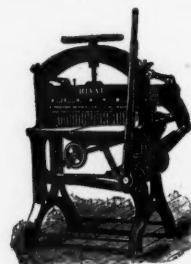
Monitor Wire Stitcher.

No. 0— $\frac{3}{8}$ to $1\frac{1}{4}$ inches, . . . \$550
No. 1—2 sheets to $\frac{3}{4}$ inch, . . . 400
No. 2—2 sheets to $\frac{3}{4}$ inch, . . . 200
No. 3—2 sheets to $\frac{3}{4}$ inch, . . . 150



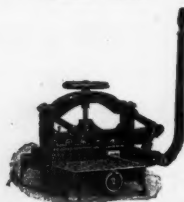
Rival Power Paper Cutter.

30-inch, . . . \$400
32-inch, . . . 450
34-inch, . . . 550
38-inch, . . . 750
Boxing extra.



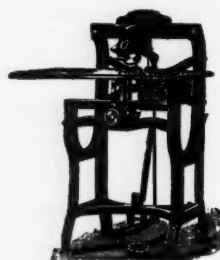
Rival Lever Paper Cutter.

18-inch, . . . \$ 65
24-inch, . . . 110
25-inch, . . . 125
30-inch, . . . 175
33-inch (extra heavy), . . . 250



Rival Paper and Card Cutter.

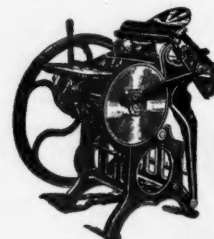
18-inch, \$65.00.



Paging and Numbering Machine.

Foot-power, 4-roll head, . . . \$175
Foot-power, 6-roll head, . . . 185
Foot-power, 4 and 6-roll heads, . . . 235
Steam attachment (extra), . . . 30
Steam and foot-power, 4-roll head, . . . 225
Steam and foot-power, 6-roll head, . . . 235
Steam and foot-power, 4 and 6-roll heads, . . . 285

EVERY MACHINE GUARANTEED.



Gordon Presses.

All sizes.

ALL THE ABOVE MACHINES OUR OWN MANUFACTURE.

SEND FOR
DESCRIPTIVE
CIRCULARS.

LATHAM MACHINERY CO.
197-201 South Canal Street, CHICAGO.

FRANKLIN ENGRAVING & ELECTROTYPING CO.

341-351 DEARBORN ST.
CHICAGO



1/2 Sheet Ruled Headings

in 9 different grades of Paper, each grade in several weights, white and colored, in Writings, Linens and Bonds. A very complete line at attractive prices.

Union Card & Paper Co.

198 William Street, NEW YORK.

ZINC. Are you having trouble with your Zinc? If so, try ours. We guarantee it not to scale or flake and to work more satisfactorily than any other Zinc manufactured.

ETCHING METALS

We offer a superior quality of Copper, also hard and soft Zinc manufactured expressly for Etching purposes. We furnish these metals in sheets or plates of any size or thickness, with a perfectly flat surface, highly finished, free from flaws or blemishes. We can also offer a superior Engravers' Charcoal. We guarantee it to work better than any other coal on the market.

American Steel and Copper Plate Co.

150 Nassau Street, NEW YORK.

Magna Charta Bond Ads.

The complete set of 148 designs submitted in the recent advertisement competition of the Riverside Paper Company can now be obtained in book form. This is a valuable work for the compositor, the apprentice, the advertiser or the writer of advertisements, as it gives many suggestions as to proper display. A 160-page book, 9 x 12 inches in size. Sent to any address on receipt of 50 cents.

THE INLAND PRINTER CO., Publishers,

150 Nassau Street, 214 Monroe Street,
corner Spruce, NEW YORK. CHICAGO.

BIGELOW'S HANDBOOK ON PUNCTUATION

Gives full information regarding punctuation and other typographic matters, for the use of printers, authors, teachers and scholars. By Marshall T. Bigelow, Corrector at University Press. 112 pages, cloth bound; postpaid 60 cents.

THE INLAND PRINTER CO.
Chicago or New York.

Presswork.

THE only complete and authentic work on the subject published. A manual of practice for printing pressmen and pressroom apprentices. A comprehensive treatise on presswork, including the various methods of making ready forms on cylinder and bed and platen presses, half-tone work, cutting overlays, etc. By William J. Kelly. Bound in cloth; 96 pages; postpaid, \$1.50.

Paper Stock Estimating Simplified.

A BOOK of inestimable value to every printer, stationer, paper dealer, or anyone buying or selling paper. Conveniently indexed, and giving tables showing prices of one thousand whole sheets of paper, ranging from 3 cents to 25 cents per pound, any size or weight. Should be in the hands of everyone who estimates on job printing. Send for circular giving full description.

Advertisement Composition, Comment and Criticism.

BEING a reproduction of sixty-eight specimens of advertisement composition, submitted in a prize contest, together with the criticisms and comments of judges of award and others. A book for the apprentice or the journeyman. 80 pages; postpaid, 25 cents.

Vest Pocket Manual of Printing.

THE INLAND PRINTER'S Vest Pocket Manual of Printing is indispensable to everyone interested in the printing trade. A compilation of the most valuable tables of reference arranged in convenient form, together with a practical and up-to-date treatise on punctuation and capitalization, with definitions of bookbinders' terms, and a series of complete and accurate diagrams of imposition. Size, 2½ by 5½ inches; 86 pages; leather bound; 50 cents, postpaid.

The Etiquette of Cards and Stationery.

THE average person is prone to forget the forms that usage demands should be observed in visiting cards, invitation cards, wedding announcements, death notices, etc. To be able to place in the hands of inquirers a neat code of rules answering all questions, saves much time, and secures orders for work. "The Etiquette of Cards" fills all requirements of this nature. No printer doing society printing should neglect securing this convenient and handsome work, which also includes the sentiments of flowers and jewels. 95 pages, 4¾ by 6¾ inches. Silver embossed cloth cover. Price, postpaid, 50 cents.

THE INLAND PRINTER CO.

PUBLISHERS

150 Nassau Street,
NEW YORK.

212 and 214 Monroe Street,
CHICAGO.....

BOUND VOLUMES—THE INLAND PRINTER

We can supply the following bound volumes of THE INLAND PRINTER at prices named. They are substantially bound in half Russia back and corners, cloth sides, neatly lettered, and edges marbled, making a handsome book of reference. Must be sent by express at expense of purchaser.

Volume IV, October, 1886, to September, 1887,	\$1.25	Volume XII, October, 1893, to March, 1894,	\$2.25
" V, " 1887, " " 1888,	3.75	" XIII, April, 1894, " September, 1894,	2.25
" VII, " 1889, " " 1890,	3.00	" XIV, October, 1894, " March, 1895,	2.25
" VIII, " 1890, " " 1891,	3.00	" XV, April, 1895, " September, 1895,	2.25
" X, " 1892, " March, 1893,	2.25	" XVI, October, 1895, " March, 1896,	2.25
" XI, April, 1893, " September, 1893,	2.25	" XVII, April, 1896, " September, 1896,	2.25

THE INLAND PRINTER CO., Publishers, 212-214 Monroe Street, CHICAGO.

Did you ever



Want to show a customer the effect of a certain colored ink without pulling press proofs?

Want to know how colored ink would look on colored paper?

Want to know what shade a colored ink would produce when printed over another color?

Want to know *anything* about the appearance of colored inks, singly or in combination, on white or colored paper?

Any of these questions could have been quickly and satisfactorily answered by a reference to . . .

White's Multi-Color Chart

which contains samples printed with six different colors of ink, so arranged that the effect of each singly, as well as in combination with each or all of the others, is shown on seventy-three different kinds and shades of papers, thirty-two different effects being shown on each. The sizes and weights of each sample of paper are given, as is also the price of each color of ink used, and the order in which printed.

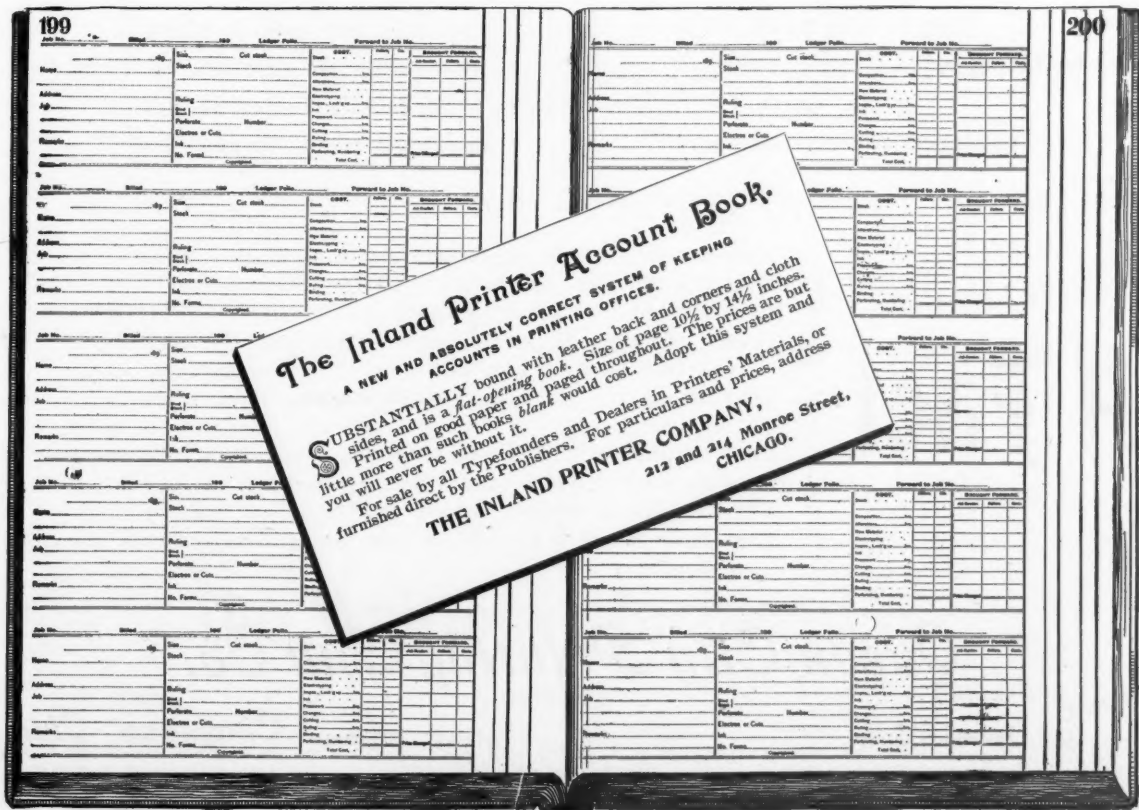
In order to bring this unique and useful publication within reach of everyone, the price has been

Reduced to 80 cents per copy, postpaid.

Send orders to **THE INLAND PRINTER CO.**

150 Nassau Street, NEW YORK.

212-214 Monroe Street, CHICAGO,





Makers of
All Grades of *Printing Inks*

FOR USE ON LETTERPRESS OR LITHOGRAPHIC WORK.

OLDEST AND LARGEST
PRINTING INK WORKS
IN THE WEST

Our Inks are Used in Many
HUNDREDS OF NEWSPAPER
Offices in the United States

PLEASE NOTE THAT IT IS

A Fact

That we are the only manufacturers of H. D. Book Ink.
That it is the Best Ink in the world for general use.
That we sold over 100,000 pounds in 1895.
That it is used with great success in the best and largest offices all over the country, and that more of it is used every year.
That for general work, such as catalogues, illustrations, etc., it has no equal.
That on application we will send you specimens of half-tone work done with it which cannot be surpassed.
That we will be pleased to have your order for some of it.
That after giving it a trial you will wonder how you ever got along without it.

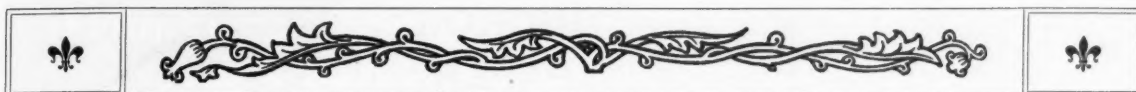
Queen City Printing Ink Co.

Chicago:

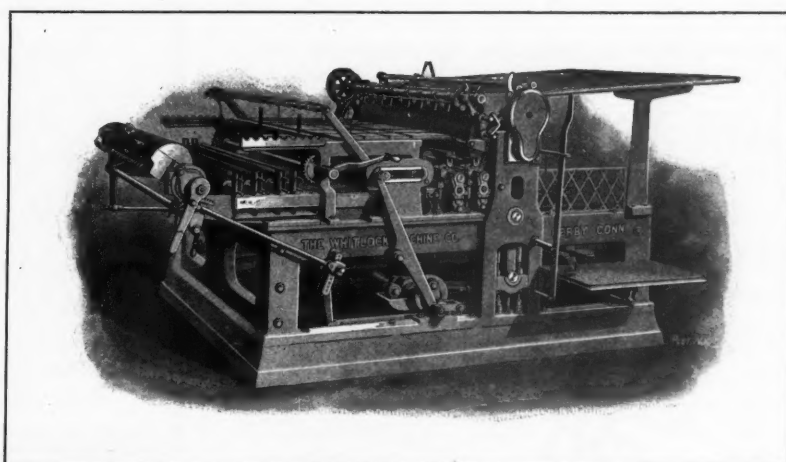
347 Dearborn Street.






Cincinnati, Ohio.

We get all our ink from the Queen City Printing Ink Company, and are well pleased with it.—*The Picayune*, THOS. G. RAPIER, Manager.



The Best Proof—A TRIAL.
The Best Guarantee—OURS.
The Best Press—THE WHITLOCK.



A Description and Illustration
 on request.     

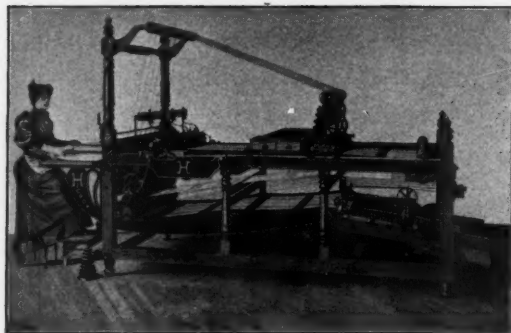


The Whitlock Machine Co.

NEW YORK.
 132 Times Building,
 41 Park Row.

BOSTON.
 10 Mason Building,
 Cor. Milk and Kilby Sts.

ST. LOUIS.
 307½ Pine Street.

THE VERY LATEST 

1896
"HICKOK"
PAPER-
RULING
MACHINE
WITH
NO
EXTRA CHARGES
FOR
IMPROVEMENTS.

AVE YOU SEEN OUR NEW
PAGING AND NUMBERING, PERFORATING AND
DOING-ALMOST-ANYTHING MACHINES?
COMPLETE BINDERY OUTFITS.

THE W. O. HICKOK M'F'G CO., HARRISBURG, PA.

The Southern Railway

Is the Greatest Highway of Trade and
Travel reaching the.....

PRINCIPAL CITIES OF THE SOUTH

with its own Line, and penetrating all parts of the country
with its connections.

SUPERIOR TRAIN SERVICE, ELEGANT EQUIPMENT and FAST TIME.

FROM
Chicago and
Cincinnati,
via Chattanooga,
TO



FROM
New York, Philadelphia
and Baltimore,
via Washington,
TO

ATLANTA
MACON
BRUNSWICK
SAVANNAH
JACKSONVILLE
AND ALL
FLORIDA POINTS

Pullman Vestibuled Trains from Chicago and
Cincinnati carry Pullman Sleeping Cars and
Mann Boudoir Cars, Cincinnati to Jacksonville.

Train from New York and the East,
known as the "Washington and South-
western Limited," is composed of Pull-
man Palace Drawing-Room Sleeping
Cars, Southern Railway Dining Cars
and first-class Vestibuled Coaches.

Two of the Greatest Trains in the South.

ATLANTA
MEMPHIS
BIRMINGHAM
NEW ORLEANS
AUGUSTA
SAVANNAH
JACKSONVILLE
AND ALL
SOUTHERN CITIES

J. M. CULP, Traffic Manager, Washington, D. C.
S. E. HARDWICK, Asst. Gen. Passenger Agent, Atlanta, Ga.
J. C. BEAM, Jr., Northwestern Passenger Agent, 111 Adams Street, Chicago, Ill.

W. A. TURK, Gen. Passenger Agent, Washington, D. C.
C. A. BENSCHOTER, Asst. Gen. Passenger Agent, Chattanooga, Tenn.

ILLINOIS  CENTRAL

Runs Two Solid Vestibuled Trains Daily

DIAMOND SPECIAL
NIGHT TRAIN
DAYLIGHT SPECIAL
DAY TRAIN

between St. Louis and Chicago.

Free Reclining Chair Cars, Pullman Buffet Parlor
Cars, Pullman Buffet Open and Compartment Sleep-
ing Cars. See that your ticket between St. Louis and
Chicago Reads via Illinois Central Railroad.
It can be obtained of your local ticket agent.
A. H. HANSON, G. P. A., Ill. Cent. R. R., Chicago, Ill.



CINCINNATI
TO
CHICAGO.



Dining and Parlor Cars on Day Trains.
Open and Compartment Sleeping Cars on Night Trains.

THE ONLY LINE
RUNNING 4 TRAINS EVERY DAY
CINCINNATI TO MICHIGAN POINTS.



D. G. EDWARDS,
Gen'l Pass. Agt.,
CINCINNATI,
OHIO.



The Latest
Röntgen
Shadowgraph
MONON
SHOWS THE
MONON ROUTE
DIRECT LINE BETWEEN
CHICAGO LAFAYETTE
INDIANAPOLIS LOUISVILLE
CINCINNATI CLEVELAND SOUTH

QUEEN
AND
CRESCENT
ROUTE
TO
NEW ORLEANS
86 MILES
SHORTEST
TO
FLORIDA
109 MILES
SHORTEST
FROM CINCINNATI AND THE NORTH.
QUICKEST SCHED-
ULES EVER MADE.
SUPERB TRAINS.
W. C. RINEARSON, G. R. A. CINCINNATI, O.

Scientific American
Agency for
PATENTS
CAVEATS,
TRADE MARKS,
DESIGN PATENTS,
COPYRIGHTS, etc.
For information and free Handbook write to
MUNN & CO., 361 BROADWAY, NEW YORK.
Oldest bureau for securing patents in America.
Every patent taken out by us is brought before
the public by a notice given free of charge in the
Scientific American
Largest circulation of any scientific paper in the
world. Splendidly illustrated. No intelligent
man should be without it. Weekly, \$3.00 a
year; \$1.50 six months. Address, MUNN & CO.,
PUBLISHERS, 361 Broadway, New York City.

THE PRINTER'S ART.

A text-book and book of specimens for
printers' use, by A. A. Stewart, Salem,
Mass. From every place where this work
has circulated expressions have come con-
cerning its value, both as an example of
fine printing and as a practical instructor
in art. It is a publication that we can
commend for its practicability and good
taste and its suggestiveness to the printer.
113 pages, 6 by 8 inches, oblong. Price,
postpaid, \$1.00.

THE INLAND PRINTER CO.

The J. W. O'Bannon Co.

72 Duane St., New York,



BOOKBINDERS' AND
POCKETBOOK MAKERS'
SUPPLIES ***

LEATHERS OF EVERY DESCRIPTION.

Skytogene, Marble, Lithograph and
Leather Papers.

AGENTS
—FOR—
HOLLISTON
LINEN FINISH
BOOK CLOTHS,
BUCKRAMS,
Etc.

NEW AND SPECIAL
SHADES will be cheer-
fully made to order
at any time.



"Uncle Sam"
IS LOOKING FOR

bright men to fill positions
under the Government.
CIVIL SERVICE EX-
AMINATIONS are soon to
be held in every state. 30,000
positions recently added to
the classified service. Information about Postals, Customs,
Internal Revenue, Railway Mail, Departmental and other
positions, salaries, dates and places of examination, etc.,
FREE if you mention INLAND PRINTER. Write at once.

NAT'L CORRESPONDENCE INSTITUTE
WASHINGTON, D. C.



Carbon Papers.

Not the dirty, oily, greasy stuff sold at
high prices.

Write for what you want, explaining
the use required, and we will mail
samples and prices.

Philip Hano & Co.

808-810 Greenwich St.
NEW YORK.

315 Dearborn St.
CHICAGO.



FRANK G. STEWART
Pres't.

HERMAN SCHUESSLER,
Gen'l Manager.

The
Photo-Chromotype
Engraving Co.

723 Sansom Street, - - PHILADELPHIA.

We solicit your correspondence if you
appreciate

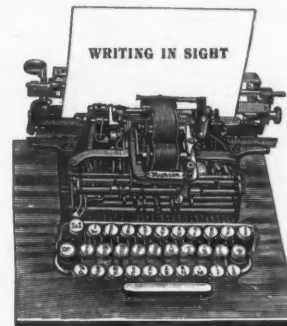
GOOD QUALITY—LOW PRICE—PROMPTNESS.

Our Catalogue now ready.



The Munson Typewriter

IS "THE BEST" MACHINE.



The Highest Grade Standard of Excellence.
Controlled by no Trust or Combine.

Contains many desirable features heretofore
overlooked by other manufacturers. Address for
particulars:

The Munson Typewriter Co.

MANUFACTURERS,

240-244 W. Lake Street, CHICAGO, ILL.

N. B.—Good Agents wanted.

The "Munson" Typewriter is used in the INLAND
PRINTER office.

Notice!

Every Good Thing will be imitated—if
possible. We find
that Gelatine Gum is—that proves what a good
article it is. Attempts at imitation have been
made, but none equal. Try it for Blank Books.
The only thing that will make a flat-opening book
without extra cost.

FOR SALE BY

Slade, Hipp & Meloy,
300 Wabash Avenue,
CHICAGO.

American Straw Board Co.

MANUFACTURERS OF ALL GRADES OF

STRAWBOARDS,
PULP-LINED BOARDS,
LINED STRAWBOARDS,
PULP BOARDS,
TRUNK BOARDS and
BINDERS' BOARDS.

We carry in stock a complete line of above Boards,
together with a full assortment of

BOOKBINDERS' SUPPLIES.

Write for Catalogue, Prices and Samples.

CHICAGO AGENCY—71-73 W. Monroe Street.

GLUE

Send for samples and prices of our
SPECIAL
Bookbinders' Glue.

IT'S THE BEST!

ARMOUR GLUE WORKS.

ARMOUR & CO., PROPRIETORS.

New York Office, 182 Duane St.
Boston Office, 39 Commercial Wharf.

GENERAL OFFICES:
205 La Salle Street, Chicago, Ill.

A. ZEESE & SONS,
(INCORPORATED)
**PHOTO-
PROCESS ENGRAVING**
HALF-TONE
ZINC ETCHING
COLOR WORK
MAP AND WOOD
ENGRAVING
ELECTROTYPING



TELEPHONE
HARRISON 605.

300-306 Dearborn St.,
CHICAGO.

Work of Highest Grade, Execution Prompt, and Prices Compatible with Both.

When Election Is Over



It will give you a chance to use more of that wonderful trouble-saver for pressmen called

Superior Reducing Compound.

Now cold weather is approaching, you will need it. It softens the ink, but does not weaken the color. It can be used with either printing or lithographic inks. Prevents peeling of coated paper.

Put up in 1-lb., 2-lb. and 5-lb. tins, with screw top. Look for yellow label, in red and black ink. For sale by all type foundries and printers' supply houses. Ask for "Superior," and accept no substitute. Manufactured by

SUPERIOR REDUCING COMPOUND CO.

212-214 Monroe St., Chicago.

New York Agent:
J. C. OSWALD, 150 Nassau St.

**FRED'K H
LEVEY
CO.**

THE LEADING PRINTING
INK MANUFACTURERS.

59 BEEKMAN ST.
NEW YORK.

FRED'K H. LEVEY,
PRESIDENT.

CHAS E. NEWTON,
VICE-PRESIDENT.

WM. S. BATE,
SECRETARY.



ARABOL.

Arabol Manufacturing Company,

MANUFACTURERS OF
PREPARED GUMS,
GLUES,
SIZES AND FINISHES,
PASTES, CEMENTS,
MUCILAGES,

15 GOLD ST., NEW YORK.

SPHINX PAD GEMENT Which does not get sticky on the pad in damp weather, nor adhere to the tissue in copying books. More elastic and stronger than other brands. Colors are fast and brilliant—red, green, blue and yellow.

SPHINX LIQUID GLUE No. 2 Replacing animal glue for light binding. Can be used cold, saving the gas and trouble of dissolving. No smell.

MACHINE GUM For use on folding and mailing machines. Ready for use. Guaranteed to last for three months. Cold water will reduce it. Does not harden in the keg.

AGME ELASTIC COMPOSITION The best solidified composition on the market. Guaranteed to keep sweet in hot weather and to preserve a uniform thickness.

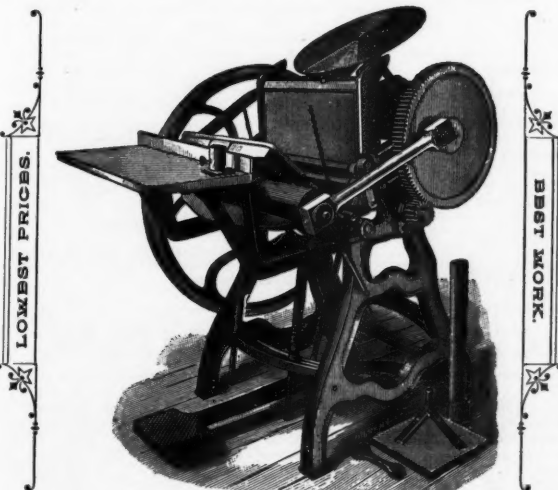
PRESSMAN'S FRIEND The ideal paste for the pressroom. Keeps soft in the pail and contains no lumps to disturb the packing and batter the type. Does not swell the packing nor wrinkle the paper.

ARABOL MUGILAGE, XX The cleanest mucilage, transparent, easy flowing, not crusting at the mouth of the bottle.

FLEXIBLE GLUE For heaviest bookbinding. Much more elastic than ordinary glues.

DEALERS' CORRESPONDENCE ESPECIALLY SOLICITED.

NEW CHAMPION PRESS



PRICE LIST.

PLAIN PRESSES, WITHOUT THROW-OFF.			FINISHED PRESSES WITH ALL STEEL BEARINGS AND STEEL CONNECTION RODS.		
Chase 8x10 in.; weight, 300 lbs.,	\$ 65		Chase 8x12 in.; with throw-off,	\$120	
" 8x12 " " " 600 " "	85		" 9x13 " " " " "	140	
" 9x13 " " " 750 " "	100		" 10x15 " " " " "	175	
" 10x15 " " " 1,000 " "	135		" 11x17 " " " " "	225	

Steam Fixtures, \$12. Ink Fountain, \$12. Boxed and delivered in New York city free.

Easiest running; simple in construction; the equal of any other job press; every one warranted; for fine as well as for heavy work; two weeks' trial allowed. Send for circular.

NEW CHAMPION PRESS CO.

A. OLMESDAHL, MANAGER.

Machinists and Manufacturers and Dealers in Job Printing Presses
No. 41 Centre Street, New York.

IF IN NEED OF A PRESS

SAVE MONEY BY CONSULTING
THIS LIST OF

Rebuilt Cylinders.



Babcock Optimus, 39 x 53, 4-roller. A most desirable press,	\$1,300
Babcock Regular, 33 x 51, nearly new, and in perfect order,	950
Babcock Country, 33 x 46, latest style, and in fine condition,	500
Babcock Standard Pony, 22 x 26, latest style and nearly new,	700
Campbell Economic, 47 x 64, 2-revolution, 4-roller. Used but slightly,	2,400
Campbell Double-Enders, 43 x 56, fountain and rollers on each end,	1,900
Campbell Double-Enders, 34 x 50, fountain and rollers on each end,	1,000
Campbell Two-Revolution Intermediate, 38 x 53, latest style, in fine condition,	1,000
Campbell Book and Job, 37 x 52, 4-roller. Carefully rebuilt,	1,000
Campbell Book and Job, 32 x 46, 2-roller. In extra good shape,	1,000
Campbell Oscillator, 34 x 48, 2-roller. Desirable for 6-column quarto,	500
Campbell Country, 33 x 47, with springs,	450
Cottrell Two-Revolution, 42 x 60, 2-roller. Has latest improvements,	1,400
Cottrell Monarch, 33 x 47, table distribution, tapeless, used 3 months,	850
Cottrell Pony Drum, 24 x 30, tapeless, rack and screw distribution,	600
Cottrell Pony Drum, 20 x 25, tapeless, rack and cam distribution,	500
Cottrell & Babcock, 35 x 52, 2-revolution, 4-roller, table distribution,	1,450
Cranston Pony Drum, 21 x 28, tapeless, rack and cam distribution,	600
Hoe Drum, 41½ x 55. Adapted for large news or poster work,	750
Hoe Drum, 37 x 52. Handles 7-column quarto sheet,	550
Potter Drum, 36½ x 52, 4-roller, table and rack and cam distribution, tapeless,	1,200
Potter Drum, 29 x 42, rack and screw distribution, heavy,	800
Potter Drum, 32 x 46, tapeless, rack and screw distribution, back-up, very heavy,	950
Taylor News, 33 x 48, 3-revolution, air springs,	450
Two Thorne Typesetting Machines, minion size. Used three months,	1,000
Two Thorne Typesetting Machines, Brevier size. Used three months,	1,000
One Kendall Folder, 6-column quarto, with paster and trimmer,	80

For cash, a discount from these figures will be allowed. Condition of every machine is thoroughly guaranteed. Correspondence solicited.

Palmer's Printing Machinery Depot,

CANADIAN BRANCH: 88-92 Ellicott Street,
Mail Building, Toronto. BUFFALO, N. Y.

We sell New Job Presses and Paper Cutters of Standard makes cheaper than any other house.
Get our quotations.

The INLAND PRINTER BUSINESS DIRECTORY.

THE FIRMS ENUMERATED IN THIS DIRECTORY ARE RELIABLE AND ARE COMMENDED TO THE NOTICE OF ALL CONSUMERS OF PRINTERS' WARES AND MATERIALS.

Insertions in this Directory are charged \$6.00 per year for two lines, and for more than two lines \$2.00 per line additional.

ADVERTISEMENT COMPOSITION.

Darrow, P. C., Printing Co., 401 Pontiac Bldg., Chicago. Unmatched facilities. Booklet free.

ADVERTISEMENT WRITERS.

Bagley, Frank B., P. O. Box 91, Philadelphia. Advertising matter written, illustrated and displayed at reasonable rates. Prompt work.
Goodwin, H. L., Farmington, Me. Apt advertising matter written at nominal prices.
Ireland, H. I., 925 Chestnut street, Philadelphia. Designs and places advertising.
Marston, Geo. W., Portsmouth, N. H. Editorial circular and advertisement writer. Six half-columns, \$2.00.
Wady, Clifton S., 27 School street, Boston, Mass. I write illustrated advertising. Correspondence solicited.
Woolfolk, Chas. A., 446 W. Main street, Louisville, Ky. Writes ads. that will make your business grow.
Zingg, Chas. J., Farmington, Me. Ads., booklets and folders that pay.

BINDERS' MACHINERY.

Fuller, E. C., & Co., 28 Reade street, New York. Stitching and folding machines, etc.
Hickok, W. O., Manufacturing Company, Harrisburg, Pa. Complete rulers' outfits—complete binders' outfits.

BOOKBINDERS' SUPPLIES.

American Strawboard Co., 71 and 73 W. Monroe street, Chicago. Bookbinders' supplies.
Slade, Hipp & Meloy, 300 Wabash avenue, Chicago. Also paper-box makers' supplies.

BRASS TYPE FOUNDERS.

American Type Founders' Co. See list of branches under Typefounders.
Missouri Brass Type Foundry Co., 1611 S. Jefferson ave., St. Louis, Mo.

CARDS AND CARDBOARD.

Collins, A. M., Manufacturing Co., 527 Arch street, Philadelphia, Pa.

CYLINDER AND JOB PRESSES, CUTTING MACHINES, ETC.

James, George C., & Co., 126 Longworth street, Cincinnati, Ohio.

CYLINDER PRESS MANUFACTURERS.

American Type Founders' Co. sells Cottrell Country, Monarch and Paragon presses and Campbell hand cylinder presses.
Babcock Printing Press Manufacturing Co., The, New London, Conn.; New York office, 9 and 10 Tribune building; Barnhart Bros. & Spindler, general western agents, Chicago.
Goss Printing Press Co., 335-351 Rebecast., near cor. Ashland ave. and Sixteenth st., Chicago.
Hoe, R., & Co., New York. Manufacturers printing presses, electrotype machinery and printing materials.

ELECTROTYPERS AND MANUFACTURERS OF ELECTROTYPE MACHINERY.

The Lovejoy Company, 444 and 446 Pearl street, New York.

ELECTROTYPERS' AND PROCESS ENGRAVERS' WAX.

American Wax & Paper Mfg. Co., 199 Franklin street, New York. Superior to beeswax at one-third the cost.

ELECTROTYPERS AND STEREOTYPERS.

Blomgren Bros. & Co., 175 Monroe st., Chicago. Electrotypers, photo and wood engravers.
Campbell & Blum Co., 132 Longworth st., Cincinnati, O. Every description of electrotyping.
Drach, Chas. A., Electrotype Co., corner Pine and Fourth sts. (old Globe-Democrat bldg.), St. Louis, Mo. Electrotypers and stereotypers.
Heybach-Bush Co., Fifth and Main streets, Louisville, Ky. Most complete establishment in the South.
Juergens Bros. Co., 148 to 154 Monroe street, Chicago. Also process engravers.
Zeese & Sons, A., half-tone engravers, zinc etchers, map and wood engravers, electrotypers, 300-306 Dearborn street, Chicago.

EMBOSSING COMPOSITION.

Whiteson's Embossing Composition is the best. For sale everywhere.

ENGRAVERS.

Binner Engraving Co., zinc etchings, half-tones, wood engravings, color work, 195-207 South Canal street, Chicago.

Brown-Bierce Co., Dayton, Ohio. Engravers by all methods, and electrotypers. Fine mechanical engravings our specialty. Prices low.

ETCHING ZINC.

Bruce & Cook, 186-190 Water st. and 248 Pearl st., New York. Pure etching zinc a specialty.

FOLDING MACHINES.

Bennett Folder.—Rockford Folder Co., Mfrs., Rockford, Ill. Cable address, "Folder."
Brown Folding Machine Co., Erie, Pa. Write for circulars and information.

INK MANUFACTURERS.

Ault & Wiborg Co., The, Cincinnati and Chicago; Ault & Wiborg, New York.
Bonnell, J. Harper, Co. (Limited), 17 Quincy street, Chicago; Ed Hanft, manager.
Buffalo Printing Ink Works, Office and Factory, 10 to 20 Brace street, Buffalo, N. Y.
Golding & Co., Boston, New York, Philadelphia and Chicago. "Owl" brand fine blacks and colors.
Johnson, Chas. Eneus, & Co., 509 South Tenth street, Philadelphia, Pa. Branches: 529 Commercial street, San Francisco; 45 and 47 Rose street, N. Y.; 99 Harrison street, Chicago.

INK MANUFACTURERS.

Levey, Fred'k H., & Co., 59 Beekman st., New York. Specialty, brilliant woodcut inks. Chicago Agents, Illinois Typefoundry Co.
Mather's, Geo., Sons, 29 Rose street, New York. Book and fine cut and colored inks.
Morrill, Geo. H., & Co., 146 Congress st., Boston; 17 to 31 Vandewater st., New York; 341-343 Dearborn street, Chicago; E. J. Shattuck & Co., 520 Commercial st., San Francisco, Cal.
Queen City Printing Ink Co., The, Cincinnati and Chicago.
Robinson, C. E., & Bro. (Gray's Ferry Printing Ink Works), manufacturers of printing inks, 196-198 South Clark street, Chicago.
Rosen Ink Works, 31 and 33 S. Fifth st., Brooklyn, N. Y.; 34 and 36 W. Monroe st., Chicago.
Thalmann Printing Ink Co., St. Louis and Chicago. Mfrs. job, book and half-tone cut inks.
The Ullmann & Philpott Mfg. Co. Office and works, 89 to 95 Merwin st., Cleveland, Ohio.

JOB PRINTING PRESSES.

American Type Founders' Co., general selling agents for Gally Universal presses.

Bronson Printers' Machinery and Warehouse Co., Manufacturers Old Style Gordon press, 48 and 50 N. Clinton street, Chicago.

Golding & Co., Boston, New York, Philadelphia and Chicago. Golding Jobber and Pearl presses, fastest, strongest and most quickly made ready.

Liberty Machine Works, The, 54 Frankfort st., New York. Sole manufacturers of the new style Noiseless Liberty Press.

Universal Printing Press, embossers and paper-box cutting and creasing presses. General selling agents American Typefounders' Co. Address nearest branch, as per list under head of Typefounders.

Wesel, F., Mfg. Co., 82 Fulton st., New York.

MACHINE KNIVES.

Coes, Loring, & Co., Worcester, Mass. Makers of all kinds of paper and machine knives. Best finish. Oldest firm in the country.

Simonds, A. A., & Son, Dayton, Ohio, mfrs. of paper-cutter knives and machine knives.

White, L. & I. J., Buffalo, N. Y., manufacturers of paper-cutting knives; superior quality.

MAP AND RELIEF-LINE ENGRAVING.

Zeese, A., & Sons, half-tone engravers, zinc etchers, map and wood engravers, electrotypers, 300-306 Dearborn street, Chicago.

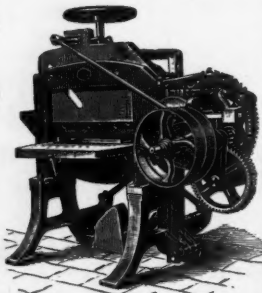
PAPER-BOX MANUFACTURERS.

American Type Founders' Co., general selling agents for Gally Universal paper-box cutting and creasing presses.

PAPER-CUTTING MACHINES.

SPECIALTY SINCE
....1855....

Machinery
for the whole
Paper
Industry...



Seven hundred hands employed.
Yearly production about 3,700 machines. Discount to retailers.

No.	Length of Cut.		Price for Hand power.		Price for Steam power.		Self clamp.		Cut Indicator.		Rapid Gauge.	
	Cm.	Inch.	Mk.	\$	Mk.	\$	Mk.	\$	Mk.	\$	Mk.	\$
AB	50	19 1/2	425	101.20	550	131.00	150	35.70	100	23.80	80	19.10
ABa	55	21 1/2	485	115.50	610	145.50	160	38.10	105	25.00	80	19.10
AC	60	23 1/2	575	136.90	700	166.90	175	41.70	110	26.20	85	20.25
ACa	65	25 1/2	650	154.75	775	184.75	185	44.00	115	27.40	85	20.25
AD	71	28	740	176.20	865	206.20	200	47.60	120	28.60	90	21.45
ADa	76	30	825	196.45	950	226.50	220	52.40	125	29.80	90	21.45
AE	83	32 1/2	950	226.20	1075	256.20	240	57.15	125	29.80	95	22.55
AEa	91	35 1/2	1050	250.00	1175	280.00	250	59.50	130	31.00	95	22.55
AF	95	37 1/2	1150	273.80	1275	303.80	260	61.90	135	32.20	100	23.80
AFa	100	39 1/2	1250	297.60	1375	327.60	280	66.65	140	33.35	100	23.80
AG	108	42	1400	333.35	1525	363.35	315	75.00	145	34.50	105	25.00
AGa	113	44 1/2	1500	357.15	1625	387.15	325	77.50	150	35.70	105	25.00
AH	120	47 1/2	1600	381.00	1725	411.00	340	81.00	155	37.00	110	26.20
AHa	140	55	1950	464.20	2075	494.20	365	86.90	160	38.10	115	27.40
AI	160	60	2275	541.65	2400	571.65	390	92.90	160	38.10	120	28.60
AJ	210	82 1/2	....	....	4700	1,119.20	500	119.00	200	47.60	....	....

Including two of the best knives, two cutting sticks, screw key and oil cup.

KARL KRAUSE, Manufacturer of Machinery, Leipzig, Germany.

THE INLAND PRINTER BUSINESS DIRECTORY—Continued.

PAPER CUTTERS.

American Type Founders' Co., cutters of all standard makes on sale at all branches.

Wesol, F., Mfg. Co., 82 Fulton st., New York.

PAPER-CUTTING KNIVES.

Coes, Loring, & Co., Worcester, Mass. Makers of paper-cutter knives. Best temper, unequaled finish.

Simonds, A. A., & Son, Dayton, Ohio, mfrs. of paper-cutter knives. Scientific tempering.

PAPER DEALERS AND MAKERS.

Butler, J. W., Paper Co., 212 to 218 Monroe street, Chicago.

Chicago Paper Co., 120 and 122 Franklin st., Chicago. Headquarters for printers' supplies.

Elliot, A. G., & Co., 30 to 34 South Sixth street, Philadelphia. Paper of every description.

Illinois Paper Co., 181 Monroe street, Chicago. Book, Cover, Document Manila papers, etc.

Kastner & Williams Paper Co., writing, ledger and bond papers, Holyoke, Mass.

Southworth Company, manufacturers of writing and ledger papers, Bankers' Linen, Velum Bond, Mittenague, Mass.

Taylor, Geo. H., & Co., 207 and 209 Monroe st., Chicago. Everything in paper for the stationer, lithographer, printer and publisher.

PAPER RULING MACHINERY.

Piper, E. J., 44 Hampden st., Springfield, Mass. Improved ruling machines.

PHOTO-ENGRAVING.

Blomgren Bros. & Co., 175 Monroe street, Chicago. Photo, half-tone and wood engraving.

Crosscup & West Engraving Co., The, 911 Filbert street, Philadelphia. Engraving of a high order.

Illinois Engraving Co., 350 Dearborn st., Chicago. Engraving by all processes.

Maurice Joyce Engraving Co., 414 Eleventh street, N. W., Washington, D. C., unexcelled half-tone and line engraving.

Post-Express Printing Co., Rochester, N. Y. Superior half-tones and zinc etching.

Sanders Engraving Co., 314 N. Broadway, St. Louis, Mo. Photo and half-tone engravers.

Zeese, A., & Sons, half-tone engravers, zinc etchers, map and wood engravers, electrotypers, 300-306 Dearborn street, Chicago.

PHOTO-ENGRAVERS' ELECTRIC LAMPS.

Colt, J. B., & Co., 115-117 Nassau st., New York. Mfrs. of self-focusing arc electric lamps. Acknowledged by well-known firms to be the best.

PHOTO-ENGRAVERS' AND ELECTRO-TYPERS' MACHINERY.

New York Steel & Copper Plate Co., 171 Wall about st., Brooklyn, N. Y. Copper for half-tone.

Royle, John, & Sons, Essex and Straight streets, Paterson, N. J. Routing machines, routing cutters, saw tables, shoot planes, etc.

PRINTERS' MATERIALS.

American Type Founders' Co., "everything for the printer."

Bronson Printers' Machinery and Warehouse Co., new and secondhand machinery and supplies, 48 and 50 N. Clinton street, Chicago.

PRINTERS' MATERIALS.

Dodson Printers' Supply Company, Atlanta, Ga. Largest stock in the South. Lowest prices.

Gehlert, Louis, printers' and stereotypers' blankets, 204 E. Eighteenth street, New York.

Graham, E. K., & Co., 516 Commerce street, Philadelphia. New and secondhand machinery and supplies.

Hamilton Mfg. Co., Two Rivers, Wis. Mfrs. of cases, stands, cabinets and all printers' wood goods.

Mexican Printers' Supply Agency, Ed. M. Vargas & Co., proprietors, P. O. box 34, Yrapuato, Gto., Mexico. Importers of all kinds of printers' machinery and materials. American manufacturers who want first-class representation in Mexico are requested to send us their catalogues, special price lists with discounts, etc.

Morgans & Wilcox Mfg. Co., Middletown, N. Y. Printers' woodwork of all kinds—cabinets, cases, wood type, patent steel furniture, etc. Dealers in metal type and machinery.

Rowell, Robert, Third avenue and Market st., Louisville, Ky. Outfits furnished complete.

Simons, S., & Co., 13-27 N. Elizabeth st., Chicago. Make cabinets, cases, galleys, and everything of wood used in a printing office. Make bookbinders' boards and engravers' wood. Send for our illustrated catalogue.

Washington Typefoundry, N. Bunch, proprietor, 314-316 8th street N. W., Washington, D. C.

Wells, Heber, 157 William street, New York. "Strong slat" cases, cabinets and stands.

Wesol, F., Mfg. Co., 82 Fulton street, New York. Manufacturers of patent stereotype blocks, patent composing sticks, brass and steel rule, galleys, etc.

PRINTERS' ROLLERS AND ROLLER COMPOSITION.

Andrew van Bibber & Co., Sixth and Vine sts., Cincinnati, Ohio.

Bendernagel & Co., 521 Minor st., Philadelphia. Gelatin and lithographers' rollers.

Bingham Brothers Company, 49-51 Rose street, New York. Also padding glues.

Bingham & Runge, 12 to 18 Frankfort st., Cleveland, Ohio. Printers' rollers and composition.

Birchard, C. H., & Co., 634 Filbert st., Philadelphia, Pa. Out of town orders promptly attended to.

Godfrey & Co., printers' rollers and roller composition, Philadelphia, Pa. Established 1865.

Hart & Zugelder, 117 N. Water street, Rochester, N. Y. Padding glue.

Norman, J. E., & Co., 421 Exchange Place, Baltimore, Md. Established 1840. Samples forwarded free of charge.

Osgood, J. H., & Co., 100 Milk st., Boston, Mass. Best "Patent" and "Old Style" composition.

Stahlbrodt, Edw. A., 18 Mill street, Rochester, N. Y. Roller composition and flour paste.

Wild & Stevens, 148 Congress street, Boston, Mass. Improved Standard and Anglo-American compositions.

PRINTERS' WAREHOUSES.

Graham, L., & Son, 44-46 Baronne street, New Orleans, La. Southern Printers' Warehouse.

Heybach-Bush Co., Fifth and Main sts., Louisville, Ky. Everything for printers.

STEREOTYPERS' MACHINERY.

Lloyd, Geo. E., & Company (Incorporated), electrotype, stereotype and electrical machinery of all kinds. Telephone, 403. Corner Canal and Jackson streets, Chicago. Send for catalogue.

TYPEFOUNDERS.

American Type Founders' Co., sole makers in United States of copper alloy type, self-spacing type, music type, Greek type. Greatest output, completest selection, most original designs. For sale at following branches:

Boston, 150 Congress st.
New York, Rose and Duane sts.
Philadelphia, 606-614 Sansom st.
Baltimore, Frederick and Water sts.
Buffalo, 83 Elliott st.
Pittsburgh, 323 Third ave.
Cleveland, 239 St. Clair st.
Cincinnati, 7 Longworth st.
Chicago, 139-141 Monroe st.
Milwaukee, 89 Huron st.
St. Louis, Fourth and Elm sts.
Minneapolis, 24-26 First st., South
Kansas City, 533 Delaware st.
Omaha, 1118 Howard st.
Denver, 1616 Blake st.
Portland, Second and Stark sts.
San Francisco, 405 Sansome st.

Barnhart Bros. & Spindler, 183 to 187 Monroe st., Chicago. Superior copper-mixed type on the point system. All kinds of printing materials.

Bruce's, Geo., Son & Co., 13 Chambers street, New York.

Crescent Type Foundry, 349 and 351 Dearborn street, Chicago, typefounders and dealers in printers' supplies. Brass rules a specialty. Everything on "standard line."

Dominion Typefoundry Co., 780 Craig street, Montreal, Canada. Manufacturers of the celebrated Excelsior Hard Metal Type, and dealers in presses, supplies, and everything for the printer.

Farmer, A. D., & Son Typefoundry Co., 63 and 65 Beekman street, New York; 111-113 Quincy street, Chicago.

Graham, John, typefounder, 451 Belden avenue, Chicago. Send for specimen sheet.

Hansen, H. C., typefounder and printers' supplies, 24-26 Hawley street, Boston, Mass.

Inland Type Foundry, 217-219 Olive st., St. Louis, Mo. Inventors of standard line type.

Newton Copper-faced Type Co., 14 Frankfort st., New York. Estimating cost deduct quads.

Pacific States Type Foundry, San Francisco, Cal. All printers' supplies.

Standard Typefoundry, 200 Clark st., Chicago. Agents Inland and Keystone Typefoundries.

WOOD TYPE.

American Type Founders' Co. carry in stock most complete stock of wood type in the world.

American Wood Type Co., South Windham Conn. Send for catalogue.

Hamilton Mfg. Co., Two Rivers, Wis. Manufacturers of wood type, borders, ornaments, wood rule, etc.

Morgans & Wilcox Mfg. Co., Middletown, N. Y. Wood type unexcelled for finish. Wood rule, borders, reglet, furniture and all wood goods.

Wells, Heber, 157 William street, New York. New specimen book of beautiful faces.



Process Engravers.

ELECTROTYPERS
AND
STEREOTYPERS

Electrotyping
Half Tone Engravings
a specialty.

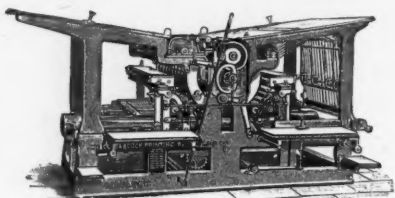
148-154 Monroe St.
CHICAGO.

Telephone
Main
1576

BABCOCK Printing Press Manufg. Co.,

NEW LONDON, CONN.

C. A. COLLORD, Manager New York Office, 9-10 Tribune Building.

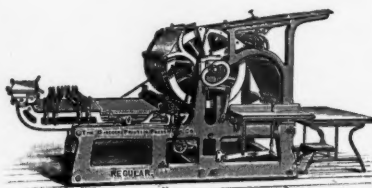


THE DISPATCH.

Double and Single Feed. The best Flat Bed Newspaper Press made. 2500 to 3300 per hour.



Catalogue sent
on application.



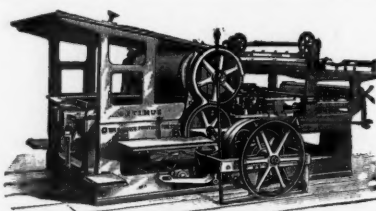
THE REGULAR.

A splendid Table Distribution Drum Cylinder Press. In every way equal to the best.

Nashville, Tenn.
BARNHART BROS. & SPINDLER.

Gentlemen—We are glad to respond to your request for our opinion of the Optimus press which we bought of you February, '95. We have so far found that it is all you claimed for it. It has been in constant use since we put it in, on fine book and cut work. The past three months it has been running from ten to fifteen hours per day on a fine hardware catalogue, containing three or more cuts on each page, and it has done the work in a highly satisfactory manner. We have no trouble whatever in operating and have spent nothing for repairs. This gives the press a pretty good record.

Yours very truly,
MARSHALL & BRUCE CO.



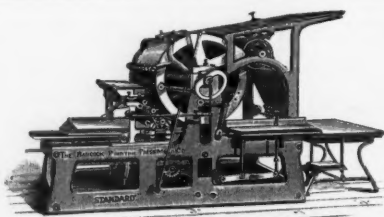
THE OPTIMUS.

Fast as the fastest, more rigid, more good points. Best delivery ever made. Perfect Register.

Findlay, Ohio.
BARNHART BROS. & SPINDLER.

Gentlemen—We have your letter of the 12th inst., and very cheerfully testify to the good qualities of the Babcock Dispatch Press. It has given us the most perfect satisfaction and has qualities that are not found in any other flat bed press. We have never had a moment's trouble with it from the time it was set up in our office, and it does its work well on all occasions. There is no press that I can think of that so well answers the purpose of a daily newspaper in a city of 20,000 people.

I make this statement freely and cheerfully.
Yours respectfully,
H. P. CROUSE, The Findlay Republican.

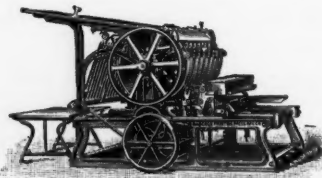


THE STANDARD.

A desirable all-round Rack and Screw Press, equal in distribution to most three roller machines.



Catalogue sent
on application.



THE COUNTRY.

A beautiful Press adapted to large or small country offices. Size, Six Column Quarto; Speed, 1500 per hour.

BRANCHES:

Minnesota Type Foundry Co., St. Paul, Minn.
Great Western Type Foundry, Kansas City, Mo.
St. Louis Printers Supply Co., St. Louis, Mo.
Great Western Type Foundry, Omaha, Neb.

Barnhart Bros. & Spindler

General Western Agents

183 to 187 Monroe Street, CHICAGO

SOLUTION OF THE INLAND TYPE FOUNDRY'S PRIZE "PI" PUZZLE

The 31 lines below, set in the 12-Point size of the various STANDARD LINE faces named, all of which are of our manufacture, were disarranged and set to form the puzzle printed on page 571 of the August issue of the Inland Printer. Many errors were made in naming our faces, mostly by those who had not studied our specimen books and sheets.

Prize-Winners: 1st, \$50—W. P. Harmon, Princeton, Wis. 2d, \$25—Herbert S. Bridge, Bond Hill, O. 3d, \$10—C. J. Krehbiel & Co., Cincinnati, O.

Extended Old Style
Woodward
Condensed No. 2
Gothic No. 6
Tudor Black
Gothic No. 1
Inland
Kelmescott
Woodward Outline
Saint John
Condensed Woodward
Edwards
French Old Style
Extended Woodward
Cond. Gothic No. 1
Roman No. 20
Cosmopolitan
Antique No. 1
O. S. Italic No. 9
Condensed Latin
Condensed No. 1
Old Style No. 9
Latin
Gothic Italic No. 1
Full-Face No. 1
French O. S. Italic
Typewriter
Schwabacher
Ionic
Italic No. 20
Caledonian Italic

Standard Line is in itself the greatest prize we could offer to the printer. We now declare that, When in the course of typographic events it becomes necessary for a printer to purchase additional type, or perhaps an entire new outfit, it is well to pause and thoroughly study the question of what type is the best. Profits depend upon it. All roads lead to Rome. No matter from what point of view the subject may be considered, the verdict of the progressive printer will every time rest upon Standard Line type as filling every requirement for the quick and profitable production of all classes of plain or fancy printing. The points of excellence of Standard Line are so numerous that it would require a lengthy dissertation to do them justice; but a few may be briefly mentioned: All the sizes of any Standard Line series can be used in combination as caps and small caps, and will line readily and accurately with simple justification by means of point system leads and slugs. All faces on any one body are cast on the same line, as is shown in this specimen. If Standard Line had no other feature to commend it this alone would be sufficient to satisfy the practical printer. The compositor setting legal or other blanks will find special gratification in the fact that 2-Point brass rule, single or dotted, can be quickly justified in position to line with any face on any body, by means of leads and slugs of the point system. For date-lines on bill and letter-heads this will be well appreciated. Another prominent feature is that the Leaders of any one body will line with every face cast on that body; hence Standard Line leaders have a range of usefulness wider by far than leaders have ever had before. Leaders of any one body will also line accurately with all faces cast on other bodies, thus further extending their worth as economic printing material.

In this connection we wish to impress upon printers the fact that Standard Line faces are now quite extensive in variety. The above shows only a part of our 12-Point faces. The number of faces cast on our system is now so great that a printing office can be entirely equipped with the choicest type without having anything else than Standard Line. Send for our new Specimen Book, now in press.

Inland Type Foundry

217-219 Olive St. Inventors and Makers of
STANDARD LINE TYPE Saint Louis, Mo.

18-Point Border No. 1852 surrounds this page. Fonts of 24 inches, \$1.25.

Byron Weston Co....

has for many years made a specialty of

LINEN LEDGER and RECORD PAPER

It has no superior, and is used by all
first-class stationers.

.... Mills at Dalton, Mass.

INDEX TO ADVERTISEMENTS.

PAGE		PAGE		PAGE	
American Paper Co.....	95	Fuller, E. C., & Co.....	18	Oswego Machine Works.....	10
American Steel and Copper Plate Co.....	100	General Electric Co.....	15	Otto Gas Engine Works.....	16
American Straw Board Co.....	105	Goes Lithographing Co.....	97	Palmer's Printing Machinery Depot.....	107
American Type Founders' Co.....	85	Grand Rapids Engraving Co.....	96	Paper Mills Co.....	9
Arabol Manufacturing Co.....	107	Hamilton Manufacturing Co.....	31	Parsons Paper Co.....	30
Armour Glue Works.....	105	Hano, Philip, & Co.....	105	Photo-Chromotype Engraving Co.....	105
Ault & Wiborg Co., The.....	Insert	Hickok, W. O., Manufacturing Co.....	104	Pope, A. W., & Co.....	9
Babcock Printing Press Manufacturing Co.....	110	Hoke Engraving Plate Co.....	95	Prouty, George W., Co.....	16
Benedict, Geo. H., & Co.....	17	Hough, Franklin H.....	94	Queen & Crescent Route.....	104
Bingham Bros. Co.....	25	Howard Iron Works.....	12	Queen City Printing Ink Co.....	102
Blomgren Bros. & Co.....	26	Huber, J. M.....	95	Riverside Paper Co.....	Cover
Brown Folding Machine Co.....	23	Illinois Central Railroad.....	104	Rockford Folder Co.....	16
Brown, L. L., Paper Co.....	Cover	Illinois Paper Co.....	9	Rosback, F. P.....	9
Buckle Printers' Roller Co.....	15	Inland Type Foundry.....	111	Royle, John, & Son.....	23, 96
Buffalo Printing Ink Works.....	19	Interior Conduit & Insulation Co.....	12	Scientific American.....	104
Business Directory.....	108	International Art Printer.....	9	Seybold Machine Co.....	28, 29
Butler, J. W., Paper Co.....	1	Jaenecke-Ullman Co.....	7	Sheridan, T. W. & C. B.....	27
Campbell Printing Press & Mfg. Co.....	3, 4, 5, 6	Juergens Bros. Co.....	109	Slade, Hipp & Meloy.....	105
Card Electric Motor & Dynamo Co.....	13	Keith Paper Co.....	32	Southern Railway.....	104
Challenge Machinery Co.....	19	Kidder Press Manufacturing Co.....	22	Springfield Photo-Engraving Co.....	105
Chambers Brothers Co.....	32	Krause, Karl.....	108	St. Louis Photo-Engraving Co.....	94
Chicago Paper Co.....	9	Latham Machinery Co.....	98	Straeffer & Siedenburgh.....	105
Child Acme Cutter & Press Co.....	21	Levey, Fred'k H., Co.....	106	Suffolk Engraving Co.....	105
Coes, Loring & Co.....	95	Maguire & Baucus (Limited).....	10	Superior Reducing Compound Co.....	106
Cramer, G., Dry Plate Works.....	32	Manhattan Type Foundry.....	21	Trenter, J. P.....	95
Crutsinger, C. W.....	105	Mather's (Geo.) Sons.....	15	Union Card & Paper Co.....	100
C. H. & D. R. R.....	104	Megill, Edward L.....	15	Van Allens & Broughton.....	24
Dexter Folder Co.....	20	Mergenthaler Linotype Co.....	11	Want Advertisements.....	93
Dick, Rev. Robert, Estate.....	95	Miehle Printing Press & Mfg. Co.....	2, Cover	Wells, Heber.....	21
Dixon (Jos.) Crucible Co.....	94	Monon Route.....	104	Wesel, F., Manufacturing Co.....	19
Eastman Kodak Co.....	32	Morgans-Wilcox Mfg. Co.....	21	Weston, Byron, Co.....	112
Electric City Engraving Co.....	30	Morrison, The J. L., Co.....	8	Wetter, Joseph, & Co.....	20
Electro-Light Engraving Co.....	96	Moses, Lionel.....	94	Whiting Paper Co.....	95
Emmerich & Vonderlehr.....	20	Munson Typewriter Co.....	105	Whitlock Machine Co.....	103
Empire Typesetting Machine Co.....	8	National Correspondence Institute.....	105	Withers, W. H., Paper Co.....	94
Fairfield Paper Co.....	14	New Champion Press Co.....	107	Zeese, A., & Sons.....	106
Farmer, A. D., & Son Type Founding Co.....	23	O'Bannon, The J. W., Co.....	105		
Franklin Engraving & Electrotyping Co.....	96, 99				
Freund, William & Sons.....	94				

1844

1896



EVERYTHING IN PAPER

FOR THE **PRINTER**
PUBLISHER
STATIONER
MERCHANT

TELEPHONES:

Express
Seven-Twenty-Four
Seven-Twenty-Five
Seven-Twenty-Six

WE CARRY A COMPLETE STOCK OF

Ledger Papers

Bond Papers

Blotting Papers

Ruled Papers

Writing Papers

Book Papers

Cover Papers

Print Papers

Bristol Boards

Cardboards

Wrapping Paper

Strawboards

SPECIALTIES:

DIE-CUT AND HAND-CUT CARDS.

STEEL AND COPPERPLATE
ENGRAVING.

FANCY STATIONERY.

PAPER RULING.

SPECIAL CALENDARS, ETC.

J. W. Butler Paper Company,

Send for Catalogue and
Price List.



Nos. 212-218 Monroe Street,
Chicago.



1897=CALENDARS=1897

A Complete
Line of

**Calendar
Mountings**

The several parts
can be assembled
to suit...

ANY Hobby,

ANY Business,

ANY Pocketbook.

1897 January. 1897

Sun.	READ THIS AD.
Mon.	SEND FOR SAMPLES
Tue.	SHOW THEM TO YOUR CUSTOMERS
Wed.	SEND US YOUR ORDERS
Thu.	PRINT CALENDARS
Fri.	DELIVER AND COLLECT YOUR MONEY
Sat.	"BLOW YOURSELF"

Attractive
Designs in

Photo-Color

Lithographed

In Black and White.
In Colors.

Printed

In Half-Tones.
In Etchings.

Calendar Pads

All Lithographed.
All Sizes.

J. W. BUTLER PAPER COMPANY

212-218 MONROE STREET, CHICAGO



"CENTURY" vs. "MIEHLE"—A Resumé.

THE BOAST.—"The world is challenged to any competition in quality and quantity of products."—Extract from revised 1895 catalogue of the Miehle Co.

The Attack.—May.

The Repulse.—June.

"HAVE HIM WRITE IT IN THE CONTRACT"

WHEN the representative of a printing press manufacturer claims that his press will run as fast as the "Miehle".

WHEN he represents that it will carry a full type form as fast as the "Miehle".

WHEN he represents it as being as powerful as the "Miehle".

WHEN he represents it as being equal in ink distribution to the "Miehle".

WHEN he represents it as being as handy and as quickly made-ready as the "Miehle".

WHEN he represents it to be as well-made and of as choice material as the "Miehle".

WHEN he represents that his press is equal to the "Miehle" in producing quantity and quality of work.

IF YOU REQUIRE HIM TO LIVE UP TO HIS CONTRACT, HE WILL BE OBLIGED TO BUY FOR YOU A "MIEHLE".

Have him write it in the Contract.

THE MIEHLE PRINTING PRESS & MFG. CO. 600 CHICAGO & NEW YORK

***** SEND FOR 1895 CATALOGUE *****

214 THE INLAND PRINTER.

We not only will Write it in the Contract,

"HAVE HIM WRITE IT IN THE CONTRACT"

WHEN the representative of a printing press manufacturer claims that his press will run as fast as the "Miehle".

WHEN he represents that it will carry a full type form as fast as the "Miehle".

WHEN he represents it as being as powerful as the "Miehle".

WHEN he represents it as being equal in ink distribution to the "Miehle".

WHEN he represents it as being as handy and as quickly made-ready as the "Miehle".

WHEN he represents it to be as well-made and of as choice material as the "Miehle".

WHEN he represents that his press is equal to the "Miehle" in producing quantity and quality of work.

IF YOU REQUIRE HIM TO LIVE UP TO HIS CONTRACT, HE WILL BE OBLIGED TO BUY FOR YOU A "MIEHLE".

Have him write it in the Contract.

THE MIEHLE PRINTING PRESS & MFG. CO. 600 CHICAGO & NEW YORK

***** SEND FOR 1895 CATALOGUE *****

(From The Century Magazine for May)

most modern Two-Revolution in Production, but excels even the Stop Cylinder in Perfection of Product!

Campbell Printing Press & Mfg. Co.

5 Madison Avenue, New York.
334 Dearborn Street, Chicago.

The Counter-Attack.—September.

The Retreat.—October.

202 THE INLAND PRINTER

An Open Letter

OFFICE OF THE
CAMPBELL PRINTING PRESS & MFG. CO.

SHEET PRINTING, WEB PERFECTING AND
PAPER FOLDING MACHINERY.

6 Madison Ave., New York, August 22, 1906.
Chicago, Ill.

Gentlemen,—When you issued to the world the broad challenge "Have him write it in the contract," and we unqualifiedly accepted it for the "Century," we presumed a contest would ensue which would enable those interested in the use of printing machinery to determine the relative values of our respective machines.

That you have since avoided the issue which usually follows such a challenge and its acceptance, and by so doing have left undecided a controversy of your own instigation, we attribute not to the lack of conviction upon your part, or to the absence of that courage which is said to come of conviction, but rather to a conservatism which shrinks from risking so much upon a move which might, perchance, be lost.

We respect the wisdom of a business policy which shies from risk, and therefore do not now seek to deny you the privilege of its beneficent security, but we feel it our duty to point out that at least one method of terminating the present controversy still remains, which is equally decisive, and is fraught with not the slightest risk of mischance to you.

You will agree that both machines cannot be the best machine; that one must be superior to the other, and that that superiority must rest upon a substantial basis of mechanical reasons which may be readily ascertained and easily understood. This being so, we propose that each prepare a paper which shall discuss comparatively the "Miehle" and the "Century," that both papers be considered exhaustively from the standpoint of Mechanical Construction, Producing Capacity, Quality of Product and Economy of Operation, and that both papers appear simultaneously in a given number of "The Inland Printer."

You will admit that the printer is entitled to the fullest light which public discussion may throw upon the various machines offered him, and therefore, we hope, will gladly welcome the proffered opportunity of showing how and why the "Miehle" is superior, now that the "Century"—that magnificent piece of modern designing—is on the market.

Respectfully,
Campbell Printing Press & Mfg. Co.

of Interest to You!

THE INLAND PRINTER.

OPEN LETTER in answer to Campbell Printing Press & Mfg. Co.

Chicago, September 23rd, 1906.

Campbell Printing Press & Mfg. Co.,
New York, N. Y.

Gentlemen,—Your open letter which appeared in the September issue of "The Inland Printer," and a copy of which you are sending broadcast to printers by mail, is before us. Your ingeniously worded article is a strong endeavor to try to keep in the procession by hanging to the coat-tail of the "Miehle". Your presumptive assertion that you had accepted an implied challenge in our advertisement "Have him write it in the contract," and that it had been declined by us, is a wonderful stretch of imagination as to facts. You evidently wish to convey to the printer the idea that the untired experiment you call the "Century" is being sold in competition with the "Miehle". You no doubt wish to avoid writing it in the contract—which you so rashly promised to do—by attempting to make it appear as an implied challenge (we do not think that will work with the printers); and your proposed verbal contest is evidently designed to gain "points of mechanical construction" to enable you to build a press that could in some degree compete with the "Miehle". Instead of giving light to the printers, your introduction of the "Campbell Improved", "Campbell Oscillator", the futile attempt on the "Campbell Economy" and your further attempt to make the first "Century", all go to prove your lack of mechanical skill and long want of pointers from a first-class manufacturer of printing presses. These repeated failures have caused many a printer to "walk the floor" "chewing the cud of bitter reflection". How different from the old Campbell Press, built under the skill and care of old Andrew Campbell, which after twenty years' use will sell for more money than your productions of less than four years' wear will bring on the market today.

Printers are not likely to be benefited by such a ridiculous proposition as a test of mechanical skill on paper, by your wordy "puff" writers—who evidently know more about the dictionary than a printing press—and we do not want to be the innocent cause of inflicting such upon them.

Contrast your various experiments with the history of the "Miehle". Nearly twelve years ago the first press of the name was set up in Chicago. After four years of practical use on work of all descriptions, it was demonstrated that the press had fulfilled the most sanguine expectations of all interested. It was then and not until then, put upon the market, and the result is a press in which nobody has been deceived.

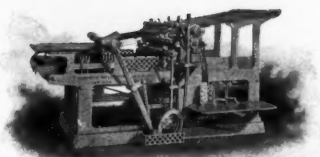
If you have a press which can be sold in competition with the "Miehle", "write it in the contract"—that is all we asked—and when it has withstood even the short test which has caused you to discard others of similar names, you might claim a standing as a competitor.

Yours truly,
Miehle Printing Press & Mfg. Co.

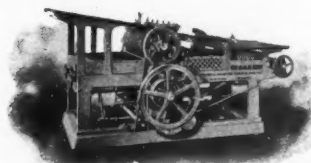
This letter is a copy of reproduction by the New Printing press.

Our assertions result of honest conviction, which is based upon an abundance of fact. We ask for them the gravest consideration at the hands of those who think, and who love progress. To all such we dedicate the following pages.

THE CAMPBELL COMPANY.



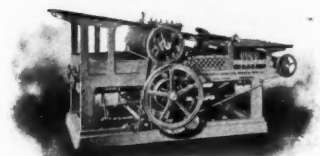
Wynkoop-Hallenbeck-Crawford Co.,
New York.



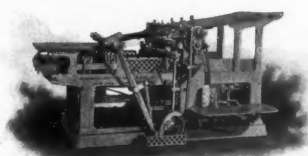
Wynkoop-Hallenbeck-Crawford Co.,
New York.



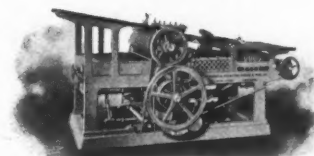
Wynkoop-Hallenbeck-Crawford Co.,
New York.



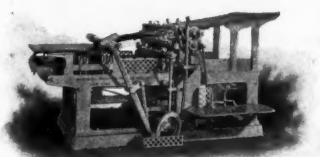
Winthrop Press, New York.



Wynkoop-Hallenbeck-Crawford Co.,
New York.



Ben. Franklin Press, New York.



Winthrop Press, New York.

**WYNKOOP-HALLENBECK-
CRAWFORD CO.**

New York, Oct. 14, '96.

Campbell P. P. & Mfg. Co.

Gentlemen,—The Century Pony
Presses we have running here and
in Albany are working to our en-
tire satisfaction; we consider them
in every respect a success.

Faithfully yours,

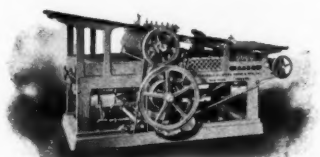
Wynkoop-Hallenbeck-
Crawford Co.

H. C. HALLENBECK, President.

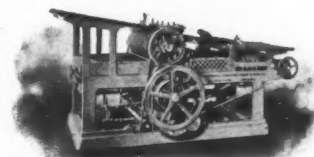
NOTE.—In addition to the Ponies
which have been running for several
months, we are now placing a No. O,
43 x 56-inch "Century" in each of
the printing offices of this concern,
which has been among the largest users
of Miehle presses in the East.



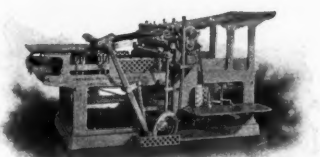
Ben. Franklin Press, New York.



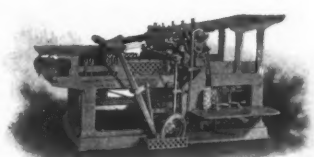
American Lithograph Co., New York.



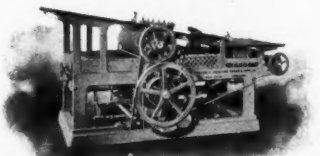
H. Guggenheimer & Co., New York.



G. R. Little, New York.



H. H. Trapp, New York.



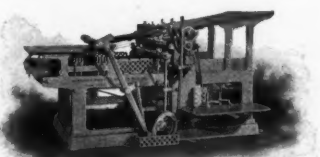
Michael & Co., New York.



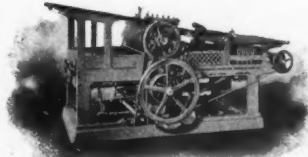
"Dry Goods Economist," New York.



Keller-McCabe Printing Co., New York.



Gray Bros., New York.



L. Middleditch, New York.



C. P. Brate, Albany, N. Y.

"Century" vs. "Miehle."

Below will be found in full the latest communication of the Miehle Company concerning the pending controversy, and our reply thereto. For the convenience of the reader we have divided the Miehle Company's letter into sections, each of which is treated in its proper order. These sections are set to the left of the page, in order that the letter may be read consecutively if desired:

OPEN LETTER

In answer to Campbell Printing Press & Mfg. Co.

CHICAGO, September 23, 1896.

CAMPBELL PRINTING PRESS & MFG. CO., New York:

Gentlemen,—Your open letter which appeared in the September issue of THE INLAND PRINTER and a copy of which you are sending broadcast to printers by mail, is before us.

New York, October 23, 1896.

Miehle Printing Press & Mfg. Co., Chicago, Ill.:

Gentlemen,—To your communication of September 23, printed as an open letter in the October number of this journal, we respectfully submit the following in reply:

(Miehle Letter.)

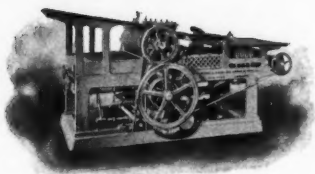
Your ingeniously worded article is a strong endeavor to keep in the procession by hanging to the coat-tail of the "Miehle."

Your first assertion, it occurs to us, is in part correct. We are indeed hanging to the coat-tail of the "Miehle." Patiently, firmly, yea even grimly, do we grasp its nethermost attire in what is beginning to appear a vain endeavor to compel it to a fulfillment of your boast. What portion of its garment your present rate of precipitancy will leave in our hands is fast becoming a matter of interesting speculation. However, as neither "the procession" or a coat-tail concerns the making of good presses we hasten to pass on.

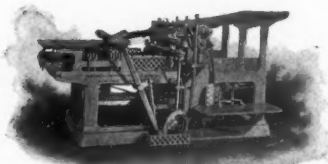
(Miehle Letter.)

Your presumptive assertion that you have accepted an implied challenge in our advertisement "Have him write it in the contract," and that it has been declined by us, is a wonderful stretch of imagination as to facts.

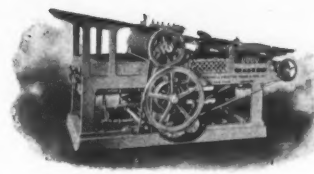
In this we cannot so readily agree. If you intend to convey the idea that "Have him write it in the contract" was not a challenge, pray, what then was it? Certainly not a graceful compliment to the competency of other machines or to the business integrity of your competitors. On the contrary, the world has accepted it as a direct attack upon all other machines and upon the integrity of contract of their builders, and as such it was a challenge pure and simple, but of double meaning, which could only be justified by your ability to support it by proof upon demand. That we accepted it without condition our reply "We not only will write it in the contract, but the 'Century' will fulfill it" will show. Indeed, not satisfied with occupying merely a negative position, and being sure of our ground, we went farther;



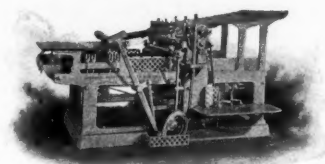
A. W. Hyatt Stat. Mfg. Co., New Orleans, La.



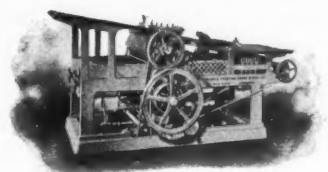
Jas. Buckley & Co., New Orleans, La.



Clarke & Courts, Galveston, Tex.



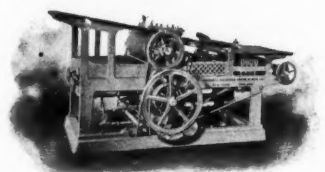
Perria & Smith, St. Louis, Mo.



Hull & Grenner, St. Louis, Mo.



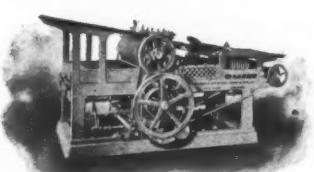
McGill Printing Co., St. Paul, Minn.



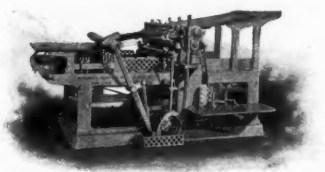
Detroit White Lead Works, Detroit, Mich.



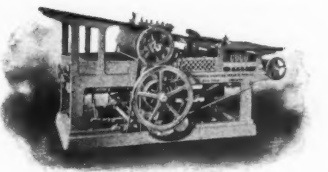
Taylor & Taylor, Richmond, Va.



Hasker & Marcuse Co., Richmond, Va.



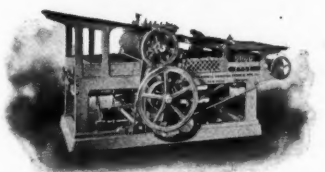
Bradley & Gilbert Co., Louisville, Ky.



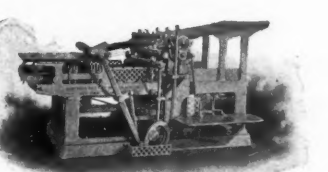
J. W. Burke, Macon, Ga.



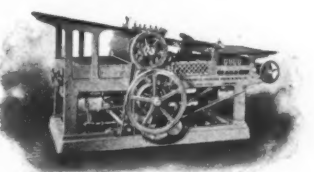
Selma Printing Co., Selma, Ala.



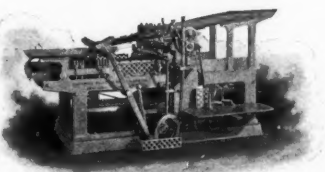
Thomas W. Burr, Bangor, Me.



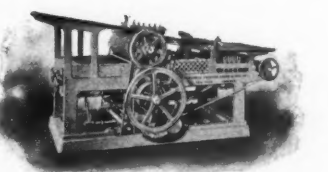
F. K. Williams & Co., Springfield, Mass.



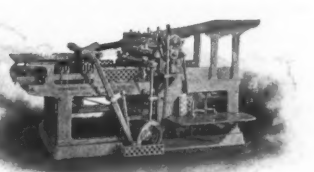
Warner Bros. Mfg. Co., Bridgeport, Conn.



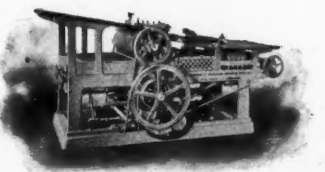
O. A. Dorman, New Haven, Conn.



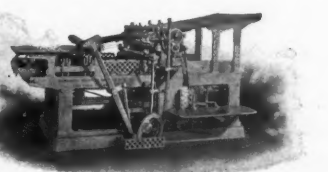
Teachers' Improvement Co., Dansville, N. Y.



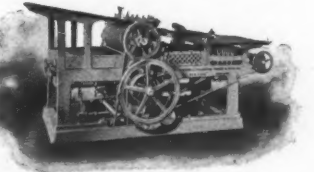
Teachers' Improvement Co., Dansville, N. Y.



John D. Lucas Printing Co., Baltimore, Md.



Benallick Litho. Ptg. Co., Montreal, Can.



Standard Printing Co., Westfield, N. J.

"Century" vs. "Miehle."

we asserted that the "Century" would not only do ALL you claimed for the "Miehle" but MORE; and, better still, we stood, as we now stand, ready to prove it. An opportunity you have not as yet accorded us.

In view of the above, can you still deny the challenge? Can you still deny our acceptance? Can you still deny your subsequent evasion? If you continue to deny the first we commend to your attention "the boast" which we have reprinted from your latest catalogue. If you continue to deny the second, we commend to your attention the closing words of this reply. If then your policy still is evasion—so be it.

(Miehle Letter.)

You evidently wish to convey to the printer the idea that the untried experiment you call the "Century" is being sold in competition with the "Miehle."

To this assertion, gentlemen, we most humbly protest. We have not, indeed, claimed the "Century" as in competition with the "Miehle" or ANY other press—in fact, we, on the contrary, have persistently averred that it is NOT LIKE OTHER PRESSES but is in truth A NEW TYPE OF PRESS.

Our experiment, which you are so good as to class with the "untried," consisted in an endeavor to combine in one machine the capabilities of many, as, for instance, the accuracy of register, rigidity of impression and the gentle reverse of the Stop Cylinder; the high speed, the convenience and the light running of the Two-Revolution, and the simplicity of the Drum, together with a plethora of novel features; all, you will agree, desirable things which any printer may well wish to have within one pair of frames. Did we succeed? Ask the users upon the opposite pages; among them you will find several who, upon your own showing in recent Miehle circulars, are qualified to judge.

Yes, we have met with unqualified success, and a new class has resulted in which, as yet, we have NO competitor.

(Miehle Letter.)

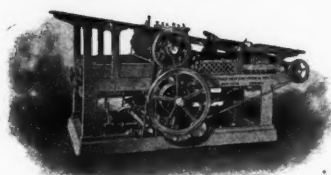
You no doubt wish to avoid writing it in the contract—which you so rashly promised to do, by attempting to make it appear as an implied challenge (we do not think that will work with the printers)

Avoid? Hardly. The earnestness of our convictions will not permit of such a course. We at all times have been ready to "write it" or print it in our contract for that matter, but no one yet has asked us to.

(Miehle Letter.)

and your proposed wordy contest is evidently designed to gain "points of mechanical construction" to enable you to build a press that could in some degree compete with the "Miehle" instead of giving light to the printers.

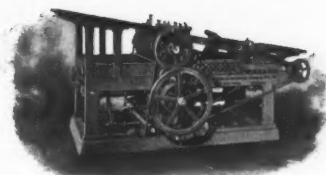
In thus skillfully uncovering our thirst for "points of mechanical construction" you leave us naked indeed to the charge of desiring to learn. Well, unusual as this condition



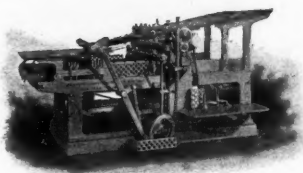
R. R. Donnelley & Sons, Chicago, Ill.



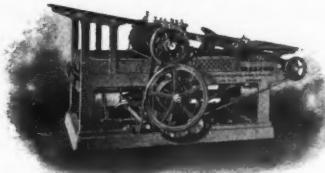
R. R. Donnelley & Sons, Chicago, Ill.



George Gregory, Chicago, Ill.



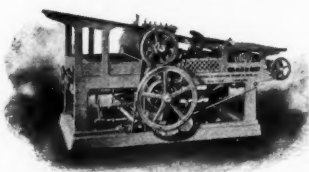
Blakely Printing Co., Chicago, Ill.



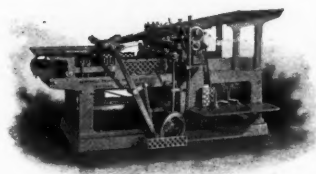
Blakely Printing Co., Chicago, Ill.



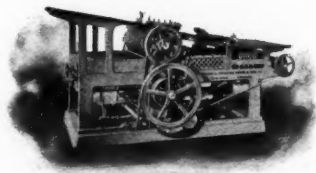
Campbell-Priebe, Chicago, Ill.



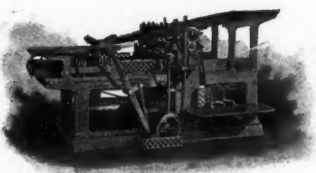
Mize & Stearns, Chicago, Ill.



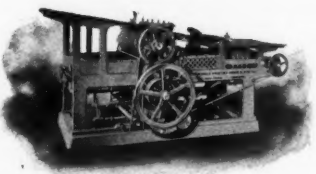
W. G. Johnston & Co., Pittsburg, Pa.



W. G. Johnston & Co., Pittsburg, Pa.



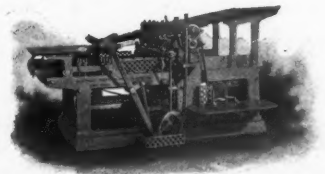
Item Pub. Co., Pittston, Pa.



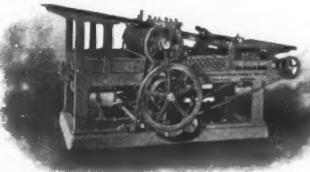
T. A. Myers & Co., York, Pa.



"Scranton Republican," Scranton, Pa.



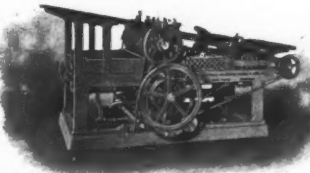
The Gazette Co., Altoona, Pa.



Joseph Eichbaum, Pittsburg, Pa.



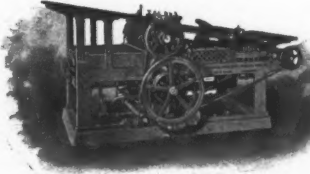
Ransthorne Printing Co., Pittsburg, Pa.



Duncan & Co., Pittsburg, Pa.



Report Pub. Co., Lebanon, Pa.



"Village Record," Westchester, Pa.

**R. R. DONNELLEY & SONS
COMPANY.**

Chicago, October 8, 1896.

Campbell P. P. & Mfg. Co.:

Gentlemen,—The Century Pony which has been running in our office for the past eight months has proved a thorough success, and has filled the promises made by you.

The 43 x 56 inch Century, recently erected, has not run long enough for us to be able to speak of all its merits, but when we say the check for payment of the same is now awaiting you in our office, we think that is sufficient guarantee that the press will perform all that you have claimed for it. Yours truly,

R. R. Donnelley & Sons Co.,
By R. R. DONNELLEY, President.

NOTE—This concern has been one of the most prominent users of Miehle Presses in Chicago.

"Century" vs. "Miehle."

of mind may seem, we must admit it. We, in truth, have the desire of knowledge strong upon us, but the further acquisition of information is not the point in question, as the following paragraph from our previous letter to you will show: "You will agree that both machines cannot be the best machine; that one must be superior to the other, and that that superiority must rest upon a substantial basis of mechanical reasons which may be readily ascertained and easily understood. This being so, we propose that each prepare a paper which shall discuss comparatively the 'Miehle' and the 'Century'; that both presses be considered exhaustively from the standpoints of Mechanical Construction, Producing Capacity, Quality of Product and Economy of Operation; and that both papers appear simultaneously in a given number of 'The Inland Printer.'"

You will observe, therefore, that although as a rule unusually anxious to learn, we at the moment are not engaged in that occupation, but in an endeavor to afford the public an opportunity of comparing the results of your learning, as shown in the "Miehle" with the more recent results of our learning as shown in the "Century."

Your noncompliance, however, will not defeat our purpose, for at a future time we shall undertake the comparison single-handed if need be. The "Miehle," you may rest assured, will at all times receive just, fair and even generous treatment at our hands. Our mission is not to destroy faith in your machine, but to create faith in a better one.

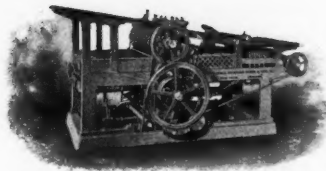
(*Miehle Letter.*)

Your introduction of the "Campbell Improved," "Campbell Oscillator," two futile attempts on the "Campbell Economic" and your further attempt to make the first "Century," all go to prove your lack of mechanical skill and long want of pointers from a first-class manufacturer of printing presses. These repeated failures have caused many a printer to "walk the floor," "chewing the cud of bitter reflection." How different from the old Campbell press, which, built under the skill and care of old Andrew Campbell, after twenty years' use will sell for more money than your productions of less than four years' wear will bring on the market today.

Possibly when looked at from this age of rapid printing, some of the machines you mention may not seem of great efficiency, but it is nevertheless a fact that had not the world been waked with a fast press many a printer might prosper today in the use of slow machinery, who now has to face the alternatives of total annihilation or the installation of rapid presses. A new condition has indeed arisen, and as its influence is felt, tons of valuable machinery grow old—yet such is the natural course of things.

(*Miehle Letter.*)

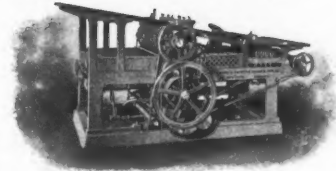
Printers are not liable to be benefited by such a ridiculous proposition as a test of mechanical skill on paper, by your wordy "puff" writers—who evidently know more about the dictionary than a printing press—and we do not want to be the innocent cause of inflicting such upon them.



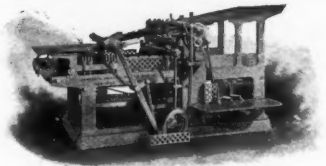
Art Printing Co., Cincinnati, Ohio.



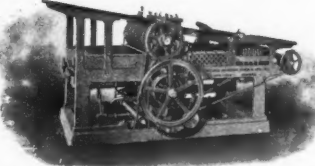
C. J. Kreihbell, Cincinnati, Ohio.



Munhall Bros., Cleveland, Ohio.



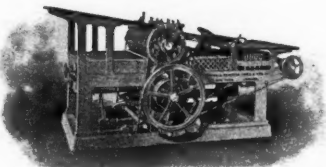
F. W. Roberts & Co., Cleveland, Ohio.



Forman-Bassett-Hatch Co., Cleveland, Ohio.



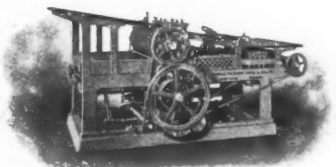
W. E. Kneale, Cleveland, Ohio.



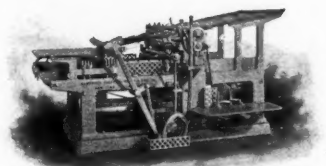
Mount & Co., Cleveland, Ohio.



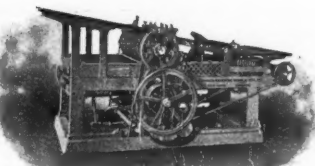
The Britton Printing Co., Cleveland, Ohio.



O. S. Hubbell Printing Co., Cleveland, Ohio.



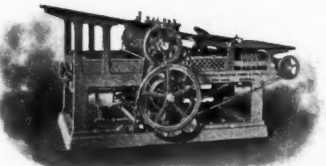
The Westbote Co., Columbus, Ohio.



The Perrault Printing Co., Montreal, Canada.



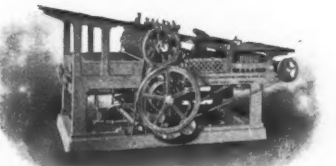
Giele & Pflaum, Dayton, Ohio.



Lutheran Pub. House, Columbus, Ohio.



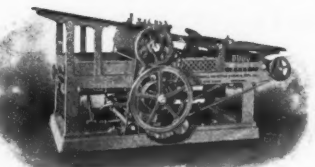
Commercial Printing Co., Akron, Ohio.



W. M. Kinnard, Dayton, Ohio.



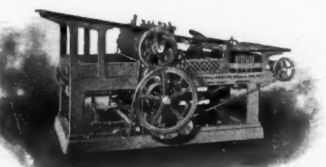
"The Democrat," Hamilton, Ohio.



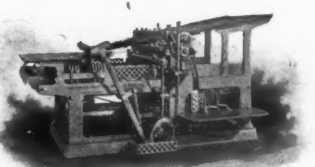
W. S. Ensign Co., Union City, Ind.



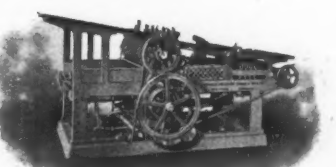
C. B. Hibbard, South Bend, Ind.



Palmer & Morris, East Liverpool, Ohio.



D. W. & W. C. Wilson, Elgin, Ill.



Smith-Brooks Printing Co., Denver, Colo.

"Century" vs. "Miehle."

In this we cannot agree with you. Printers, as we have found them, are clear headed, brainy men who, having had technical experience, are possessed of a quick insight into all things mechanical which enter into their business. We cannot, therefore, conceive why such men "are not liable to be benefited" by an exhaustive comparison of both machines, even though it be in print. A clear demonstration of facts we believe far more acceptable to them than either unsupported assertion or abuse.

(Miehle Letter.)

Contrast your various experiments with the history of the "Miehle." Nearly twelve years ago the first press of the name was set up in Chicago. After four years of practical use on work of all descriptions, it was demonstrated that the press has fulfilled the most sanguine expectations of all interested. It was then, and not until then, put upon the market, and the result is a press in which nobody has been deceived.

The "Miehle" has indeed earned its past and we respect its many victories, but we are not now relating history; we are making it. That the "Century" is the press of today and and of to-morrow its achievements, which are more brilliant than those yet attained by any other press, will testify.

(Miehle Letter.)

If you have a press which can be sold in competition with the "Miehle," "have him write it in the contract"—that is all we ask—and when it has withstood even the short test which has caused you to discard others of similar names, you might claim a standing as a competitor.

Yours truly,

MIEHLE PRINTING PRESS & MFG. CO.

P. S.—This letter is capable of reproduction by the Zinc Etching Process.

Gentlemen, we know that self-preservation is the first law of nature, and therefore expect that you will strain every nerve to retain your hold upon the uppermost round of the ladder, but the time has come and the "Century" is here, and there is another law which overrules even the first law of nature, and that is the law of the survival of the fittest. If you would quarrel with fate, here, then, is your opportunity.

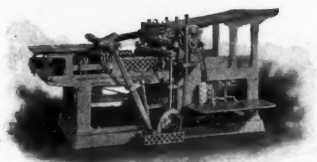
Upon page five of your revised Catalogue for 1895, the following words appear:

"The world is challenged to any competition in quality and quantity of products."

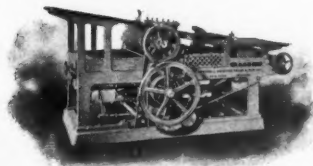
We accept this challenge, without qualification or reservation, for the "CENTURY" press.

Respectfully yours,

CAMPBELL PRINTING PRESS & MFG. CO.



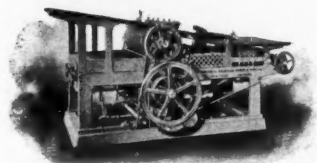
Franklin Printing Co., Philadelphia, Pa.



Franklin Printing Co., Philadelphia, Pa.



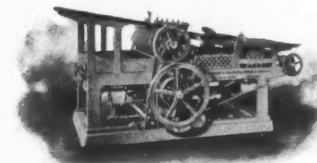
Franklin Printing Co., Philadelphia, Pa.



E. A. Fricke, Philadelphia, Pa.



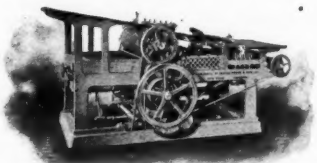
Franklin Printing Co., Philadelphia, Pa.



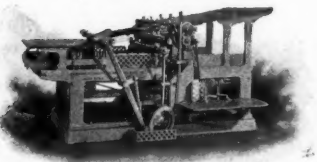
Guarantee Printing Co., Philadelphia, Pa.



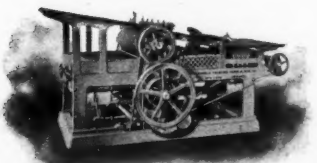
C. E. Northrup, Buffalo, N. Y.



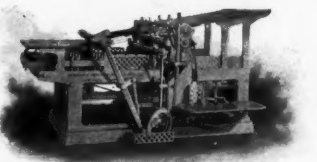
Graser Bros., Buffalo, N. Y.



Kingston Freeman, Rondout, N. Y.



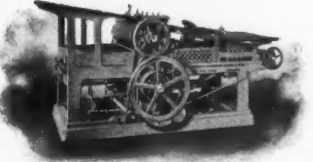
Kingston Freeman, Rondout, N. Y.



Foster, Dick & Co., Pittsburg, Pa.



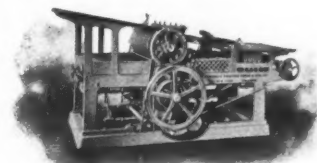
Steppacher & Co., Philadelphia, Pa.



Foster, Dick & Co., Pittsburg, Pa.



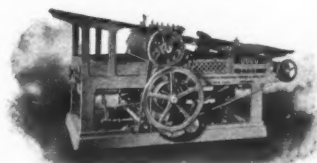
R. J. Oliphant, Oswego, N. Y.



Ernest Hart, Rochester, N. Y.



Priest & Benjamin, Ithaca, N. Y.



Priest & Benjamin, Ithaca, N. Y.



Foster, Dick & Co., Pittsburg, Pa.

THE WINTHROP PRESS.

New York, Oct. 13, '96.

Campbell P. P. & Mfg. Co.:

Gentlemen,—The two Century Presses now running in our office are giving thorough satisfaction. They are a great success.

Yours truly,

The Winthrop Press.

J. H. EGGERS, Vice-Pres.

NOTE—This is another house which has installed "Centuries" after having used "Miebles" for several years.



A Battle Royal

all along the line. Mr. Orr's friends bunch their votes and he wrests second place from Mr. Johnston.

Mr. Shepard is now fifth in the race.

Mr. Herbert increases his lead but slightly.

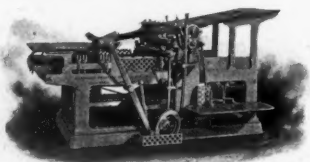
We regret to announce the death of Mr. C. E. Leonard, of Chicago, at one time one of the leading candidates in the Printer-Laureate contest. Mr. Leonard enjoyed the respect and esteem of the printing trade generally.

Mr. W. W. Pasko, Chairman of the Committee, reports votes registered to October 20, 1896:

No. of Votes.		No. of Votes.	
B. B. HERBERT (National Journalist), Chicago,	2,202	CHAS. E. LEONARD, Chicago,	27
LOUIS H. ORR (Bartlett & Co.), New York,	554	W. H. WOODWARD, St. Louis,	22
WM. JOHNSTON (Printers' Ink Press), New York,	515	A. V. HAIGHT, Poughkeepsie, N. Y.,	9
PAUL NATHAN (Lotus Press), New York,	487	A. O. BUNNELL, Dansville, N. Y.,	7
HENRY O. SHEPARD, Chicago,	331	DAVID RAMALEY, St. Paul,	7
THEO. L. De VINNE (De Vinne Press), New York,	261	ROBERT WHITTET, Richmond, Va.,	6
J. F. EARHART, Cincinnati,	190	R. R. DONNELLEY, Chicago,	5
ANDREW McNALLY, Chicago,	57	C. A. DANA, New York,	4
THOMAS MacKELLAR, Philadelphia,	52	THOMAS TODD, Boston,	4
H. T. ROCKWELL, Boston,	47		

Scattering Votes, 102. Total Vote registered, 4,889.

New votes registered for Egbert E. Carr, Marlboro, N. Y., and Augustus Peverelly.



Our Gift to the Printer Laureate.

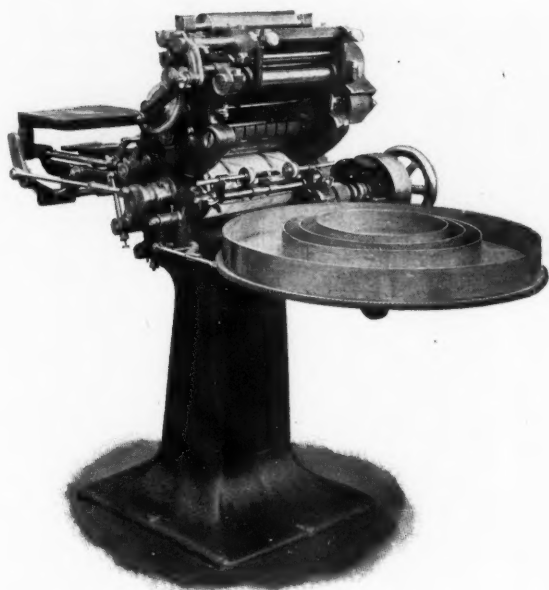
CAMPBELL PRINTING PRESS & MFG. CO.

5 Madison Avenue,
NEW YORK.

334 Dearborn Street,
CHICAGO.

A SELF-FEEDER

sold on a guaranty of 5,000 impressions per hour.



REAR VIEW,

Showing revolving delivery table, with removable trays.

Every printer who is using one of our presses is doing much better than that.

The Harris Automatic Card and Envelope Press

Waste of stock reduced 90 per cent.
No offset from tympan sheet.
Envelopes printed on front or back.

The Harris Automatic Press Co.

••• NILES, OHIO •••

THE CELEBRATED AND UNEXCELLED

CHANDLER & PRICE

Not for the Least Money,
but Cheapest in the End.

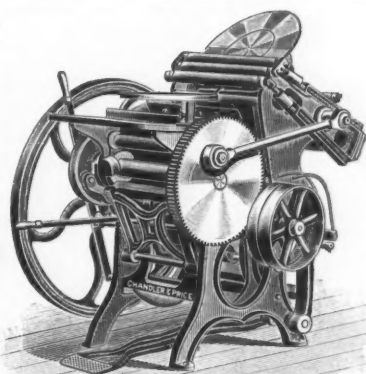
A TIME AND MONEY
SAVER.

Old
Style

Gordon Press

Patented:

May 26, 1885.
April 12, 1887.
March 12, 1889.
Others pending.



SIZES AND PRICES:

Eighth Medium, 7 x 11,	with Throw-off and Depressible Grippers	\$150.00
" " 8 x 12,	" "	165.00
Quarto Medium, 10 x 15,	" "	250.00
Large Quarto, 12 x 18,	" "	300.00
Half Medium, 14 x 20,	" "	400.00
" " 14 1/4 x 22,	" "	450.00
Steam Fixtures,		15.00
Chandler & Price Fountain, for either size press,		20.00
Buckeye Fountain,		10.00

*With each Half Medium are four rollers, thus securing superior distribution.

With each press there are three chases, one brayer, two sets of roller stocks, two wrenches and one roller mold.

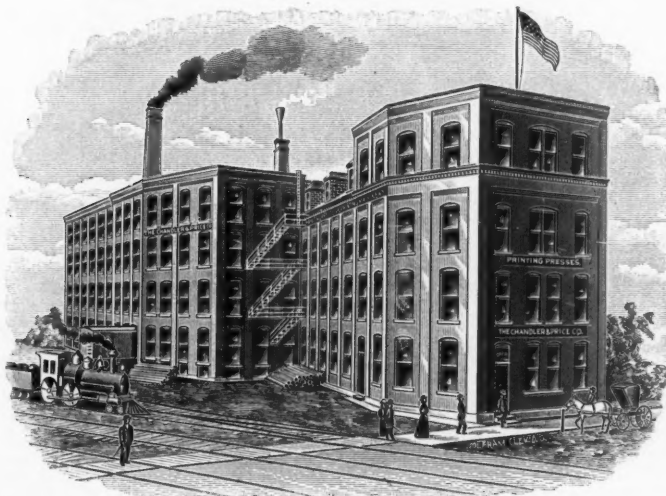
No charge for boxing and shipping.

All our goods guaranteed in every respect.

N. B.—None genuine without the name of Chandler & Price, Cleveland, Ohio, cast upon the rocker.

WE CHALLENGE COMPARISON.

FOR SALE BY DEALERS ONLY.



BUY THE BEST AT FIRST AND THUS SAVE REPAIR BILLS.

Specimens of

ZINC, HALF-TONE,
WOOD AND
LITHOGRVURE
ENGRAVING..... BY

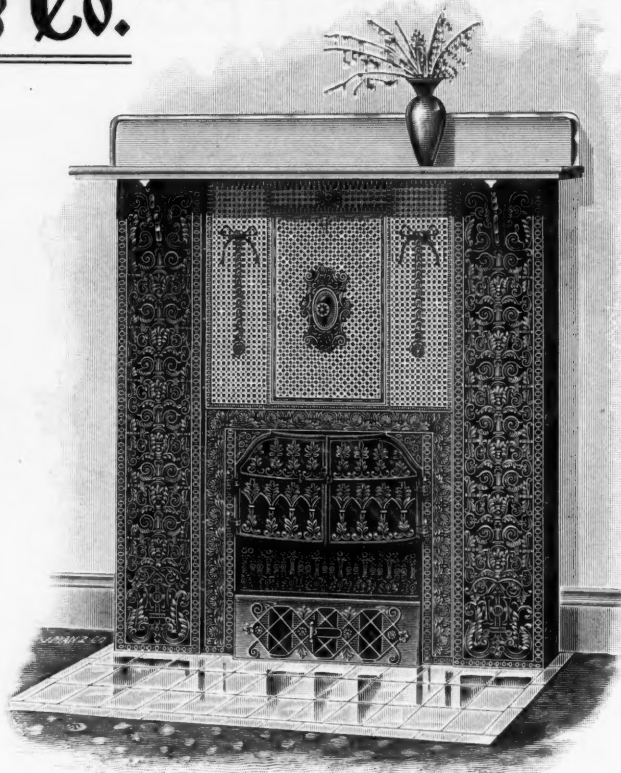
J. Manz & Co.

183, 185 & 187 Monroe Street, Chicago.



Zinc Etching from Pen Drawing.

The most skillful artists are employed by us for executing Drawings in Line or Wash for all illustrative purposes.



Sample of Wood Engraving.

Thirty years' experience in this class of work. We have our own foundry for Electrotyping. Give us a trial order.

No. _____
189

To _____

For _____

	DOLLARS	CENTS
Bal. brot. ford.		
Amt. deposited.		
Total.		
Amt. this check		
Bal. card. ford.		

No. _____ New Madison, Chic. _____ 189

The Farmer's Bank

Pay to the order of _____

_____ Dollars.

\$ _____



Vignetted Half-Tone from Photograph.



Lithogravure Headings

For Note, Letter or Bill Head use, Bank Checks and Stubs, Drafts, Cards, etc., at lowest prices.

Specimen Sheets of any of the above processes sent free to any printer. CORRESPONDENCE SOLICITED. ESTIMATES CHEERFULLY FURNISHED.

PREPARE FOR PROSPERITY! SEND IN YOUR ORDERS NOW.

See our Specimens on this and opposite page, also page 145.

183 * 185 * 187
Monroe Street
Established 1866

**Manz
&
Co.**
Chicago
Designers
Engravers
Electrotypers
and
Commercial
Photographers

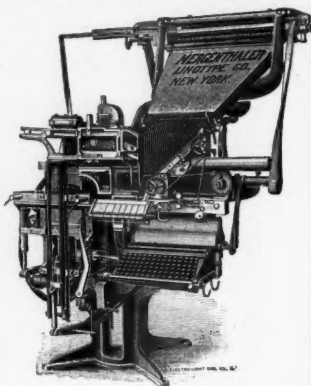
COMBINATION ZINC AND HALF-TONE ENGRAVING.

From original drawings by our own artists, showing style suitable for Magazine or Catalogue Cover, adapted to one or two printings.

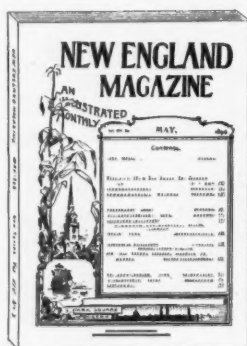
THE LINOTYPE

is especially adapted for

Magazine Composition



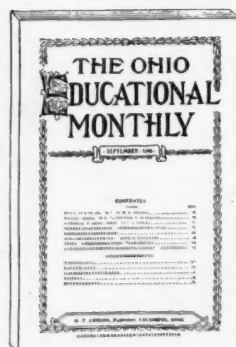
Some of the best periodicals in the country are being set up on Linotype machines, and the number is steadily increasing as the advantages of Linotype composition become known. Each machine sets type in size from agate to small pica.



"New England Magazine." Type set on a Linotype.

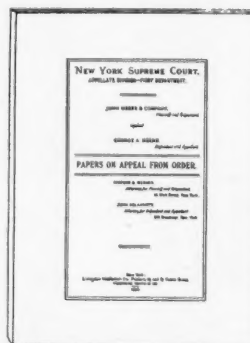


"The American Kitchen Magazine." Type set on a Linotype.



"The Ohio Educational Monthly." Type set on a Linotype.

Face and measure changed in less than five minutes. A large variety is afforded of faces in English, German, French and other languages.

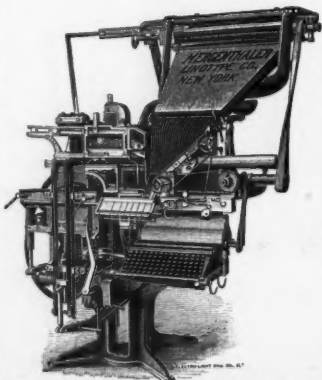


Specimen of Legal Work printed from type set on a Linotype.

There is no field in the printing trade in which the Linotype is being more generally adopted than among

Legal Printers.

Many of them are to be found in the following list of firms who have adopted the Linotype:



New York City—J. J. Little & Co., Trow Directory Ptg. and Bookbinding Co., S. S. McClure Co., Cheronny Ptg. Co., Herbert Booth King & Bro. Pub. Co., Isaac Goldman, William G. Hewitt, W. N. Jennings, DeLeeuw & Oppenheimer, D. Appleton & Co., J. A. Hill & Co., Livingston Middleditch Co., Robert LeCouver, Metropolitan Job Ptg. Co., Record and Guide Ptg. Co., Union Ptg. Co., Lafayette Press, Methodist Book Concern.

Chicago—Blakely Ptg. Co.; Brown, Cooper Typesetting Co., Howard & Wilson Pub. Co., Die Rundschau, Ram's Horn, W. B. Conkey Co., F. K. True & Co.

Philadelphia—Geo. F. Lasher, Harper & Bro., Patterson & White, Dunlap Printing Co.

Boston—Public Library, C. A. Pinkham & Co., J. J. Arakelyan.

Baltimore—The Friedenwald Co., Fleet, McGinley & Co., Guggenheimer, Weil & Co., Thomas & Evans.

St. Louis—Buxton & Skinner Stationery Co., C. H. Mekeel Stamp and Pub. Co., Machine Typesetting Co.

Mergenthaler Linotype Co.

TRIBUNE BUILDING, NEW YORK.

PHILIP T. DODGE,
President and General Manager.

Border around this advertisement was set on a Linotype Machine.

Solution to The Ault & Wiborg Co's Chromatic Puzzle

CHROMATIC PUZZLE.

An awkward young man from the country, by the name of [redacted], was said to be very [redacted] because he turned [redacted] when a young lady, who was dressed in [redacted], presented him with a [redacted].

One day while eating a [redacted] he was made to feel very [redacted] because he choked upon a seed until he became [redacted] in the face. He possessed one advantage over his city friends, however, and that was he knew that [redacted] berries are [redacted] when they are [redacted].

Brown....464-84	Black.....254-72	Orange...154-42
Green....357-39	Yellow....439-69	Blue.....309-00
Scarlet...365-01	Violet....326-64	Purple....174-04
	Red.....333-00	

The Ault & Wiborg Co.

Manufacturers Finest Printing Tinks, Blacks and Colors,

Ault & Wiborg,

68 Beckman St., New York City.

*** Cincinnati ***

Chicago

82 Sherman Street.



OLIVE BROWN, \$2.00. (470-03.)

The Ault & Wiborg Co.

Manufacturers Finest Printing Inks, Blacks and Colors,

Ault & Wiborg,
66 Beekman St., New York City.

*** Cincinnati ***

Chicago
82 Sherman Street.

(OVER.)

Thorough
Inspection
Invited.



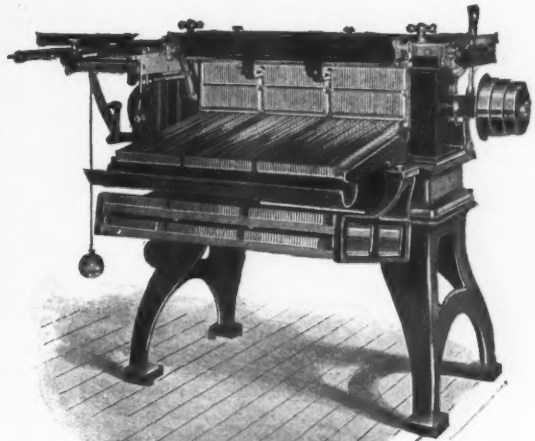
COMPOSING MACHINE

Empire Type-Setting Machine Company

203 Broadway, New York.

The **EMPIRE**
sets ordinary
type.

REQUIRES no machinist,
metal or gas. Simple in
construction, moderate in
price. Rapid and accurate
in operation. Admits use
of italics, small caps, and
black-letter sideheads.



AUTOMATIC DISTRIBUTER.

Western Agents: **A. D. Farmer & Son Type Founding Co.**

CAN BE SEEN IN PRACTICAL OPERATION AT OUR SALESROOMS, 111 & 113 QUINCY ST., CHICAGO.

Electric Motors

DIRECTLY CONNECTED
TO

Printing Presses.



NO BELTS, NO DIRT.
NO GEARS, NO NOISE.
ATTACHED TO ANY PRESS.
PRACTICALLY NOISELESS.
MORE
EFFICIENT THAN SHAFING OR BELTING

The
**Card Electric
& Dynamo Co.**

CINCINNATI, O., U.S.A.

GEN'L EASTERN OFFICE
No 150 NASSAU ST. NEW YORK.

"A **PIN** a day is a Groat
... a year,"



The Bennett "Labor Savers"

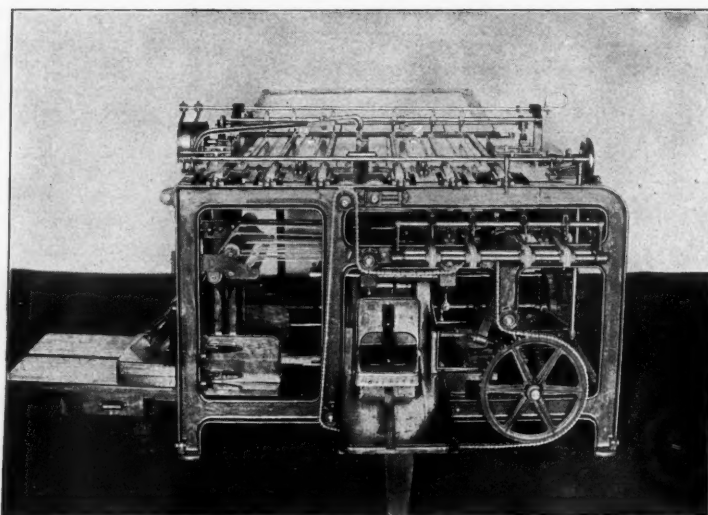
Are the Catch Pennies
of the Print Shop and

...STAND ALONE IN PRICE,
UTILITY and
INGENUITY.

One Hundred and Four Styles and Combinations of Folding Machines, Roll Wrapping Machines,
Flat Wrapping Machines, Label Mailers, Sheet Joggers, Power Saw Benches, Job Room
Benches and Roll-Top Tool Cases, Stock and Form Trucks, Stereotypers' Iron-
Lined Trucks, Electro Cabinets, Die Cabinets, Revolving Type Cabinets,
End-Wood Cutter Sticks, Zinc Top Mailing Tables, End-Wood
Make-Ready Tables, Platen Press Feed Gauges,
Foreman's Desk and Specimen Cabinet, etc.

This line of goods
can be bought of
our agents in . . .

Chicago, New York,
Philadelphia, Baltimore,
Boston, Buffalo,
Pittsburgh, Cleveland,
Cincinnati, St. Louis,
Kansas City, Omaha,
St. Paul, Minneapolis,
Milwaukee, Denver,
San Francisco, Portland,
Atlanta, Dallas,
Toronto Type Foundry,
Toronto and Winnipeg,
Dominion Type Foundry,
Montreal and St. Johns, N. B.,
M. P. McCoy, 54 Farringdon
Rd, London, England,
Harry Franks, 47 Pitt St.,
Sydney, N. S. W.,
International Printers' Supply
Co., El Paso, and City of
Mexico, or



THE ROCKFORD FOLDER Co.,

ROCKFORD, ILLINOIS.

...CABLE ADDRESS, "LABOR SAVERS."

The Profits

to be derived from the printery or bindery are directly dependent on the machinery equipment.



It is the EXTRA saving over the general run of machines that counts in competition.



Three machines, distinctively saving tools, are before you.



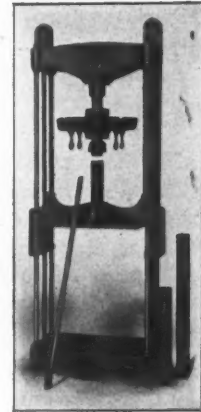
Before You Buy

May we tell you in detail why and how they will save you money?

Balanced Platen Standing Press.

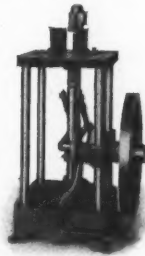
Whatever the height of the pile, Pressure may be instantly applied.

The delay and trouble of Blocking is obviated.



POWER

Clamps 4½ inches of paper as hard as it cuts it. The pile CANNOT SLIP.



Its massive build insures a long and healthy life.

CORNER CUTTER



Automatic Knife Grinder.

If you have many knives ground and count the cost in a year, you will find a capable Grinder a paying investment.

We reverse the old method of moving the knife along the wheel, and insure permanence of temper and absolute uniformity of bevel.



The Seybold Machine Co.

Makers of Machinery for Bookbinders, Printers, Lithographers, Paper-Box Makers, Paper Mills, Paper Houses, etc.

DAYTON, OHIO,
53-55 Louie St.

NEW YORK CITY,
44 Centre St.

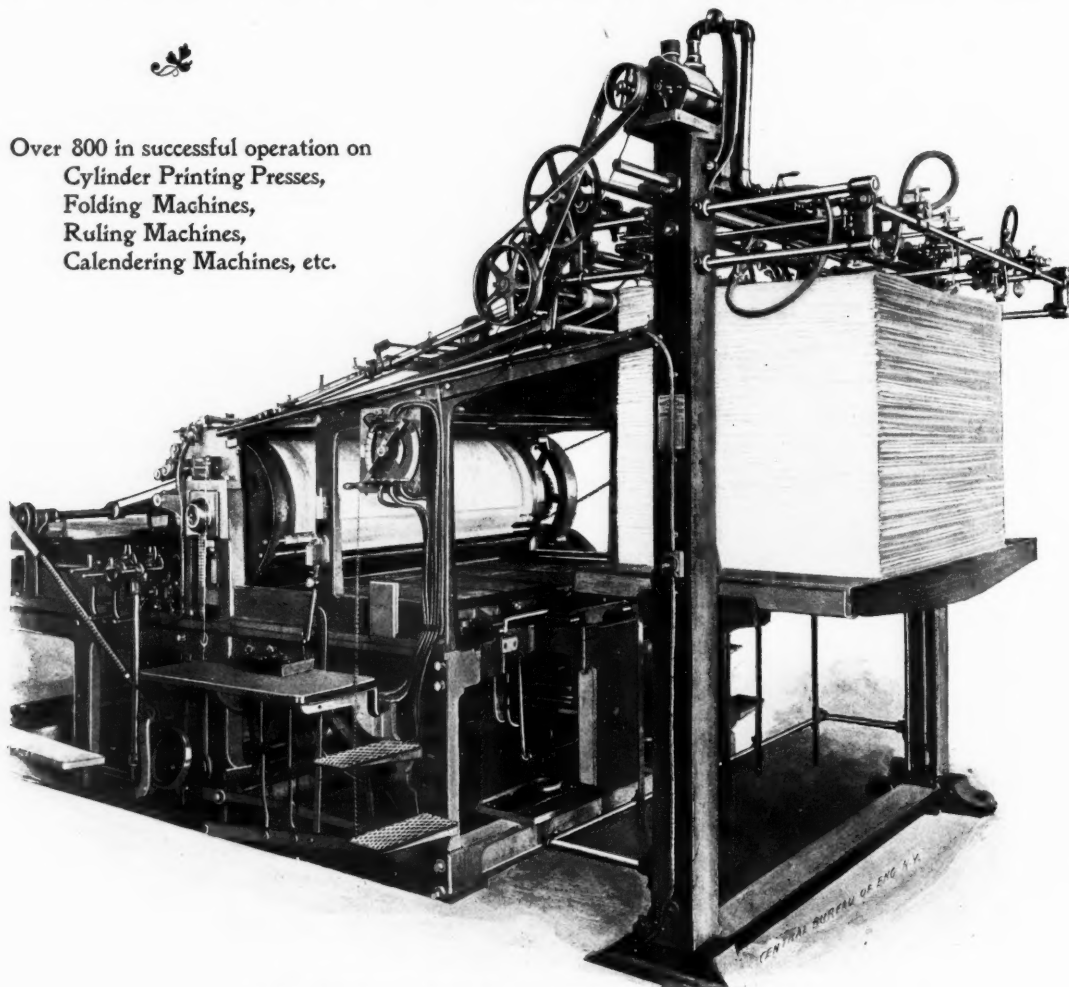
CHICAGO, ILL.
371-373 Dearborn St.

ST. LOUIS, MO.
406 North Third Street.

Economic Automatic.... Paper-Feeding Machine



Over 800 in successful operation on
Cylinder Printing Presses,
Folding Machines,
Ruling Machines,
Calendering Machines, etc.



AS ATTACHED TO A TWO-REVOLUTION FRONT-DELIVERY PRESS.

MANUFACTURERS' AGENTS

Smyth Book Sewing Machines,
Smyth Case Making Machines,
Economic Paper-Feeding Machines,
Chambers Folding Machines,
Christie Beveling Machines,
Horne and other Cutting Machines,
Elliott Thread Stitching Machines,
Universal Wire Stitching Machines,
Ellis Roller Backer,
Peerless Rotary Perforators,

AND A COMPLETE LINE OF

MACHINES FOR BOOKBINDERS
AND PRINTERS.

Duplicate Parts for Machines, Tape,
Wire, Thread, Oil, etc.

COMPLETE OUTFITS.



CAN be attached to any Cylinder Press, Marginal Folding Machine or Ruling Machine. Adjustments simple and quickly made. Adapted to small as well as large runs. Press Feeders constructed to carry a load of 5,000 to 18,000 sheets, according to weight of paper. Tape frame of Feeder can be lifted in one minute and press fed by hand if desired. Increases production from 15 to 30 per cent, insures absolutely perfect register, and saves labor and wastage. We can show some of the largest printing and binding establishments completely equipped with the Economic Feeders. It will pay you to investigate. ♦♦♦♦♦

Write to the Sole Agents.

E. C. Fuller & Co.

CHICAGO OFFICE:
279 Dearborn Street.

28 Reade Street, NEW YORK.



PHONE 1700 MAIN



**Geo. H.
Benedict
& Co.**

**Designers
Engravers
Electrotypers**

175
177-
CLARK
STREET
CHICAGO
ILL. U.S.A.

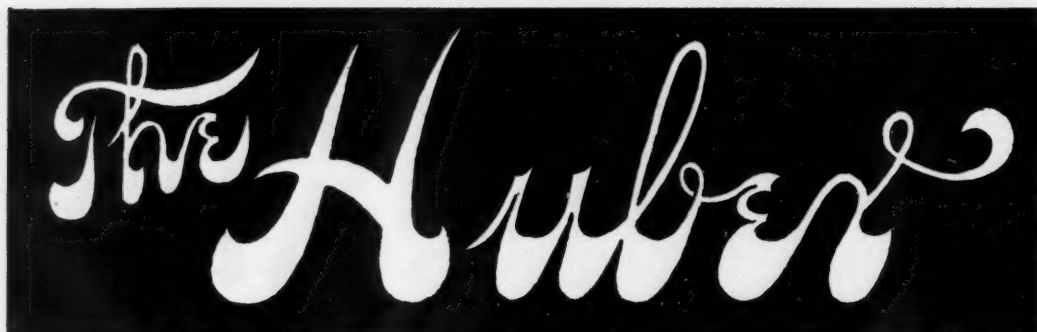
FACILITIES AND CAPACITY
UNEXCELLED

B



SPEAKING OF PRESSES, THE PERFECT PRESS

— IS —



**THE NEW HUBER
IS THE ACME
OF PRESS BUILDING.**



ASK ANY GOOD PRESSMAN, WHO HAS USED THE HUBER, HIS UNBIASED
OPINION OF IT, AND HIS ANSWER WILL BE THE ONLY
INDORSEMENT WE CARE TO SUBMIT.



**IT HAS A NEW PRINCIPLE OF BED MOTION
WITHOUT SPRINGS**

**IT IS SIMPLE IN CONSTRUCTION AND DUR-
ABLE IN ALL ITS PARTS**

**IT IS BUILT BY SKILLED WORKMEN FOR
SKILLED WORKMEN**

IF YOU ARE INTERESTED IN PRESSES
IT WILL PAY YOU TO INVESTIGATE THE

NEW HUBER

VAN ALLENS & BOUGHTON,

WESTERN OFFICE:

256 DEARBORN ST.,
CHICAGO.

H. W. THORNTON, MANAGER.

59 ANN STREET, 17 TO 23 ROSE STREET,

NEW YORK.

WM. A. MCKINLEY,
President.

GARRET A. HOBART,
Vice-President.

OSCAR E. BINNER,
General Engraver.



MCKINLEY, HOBART & BINNER

Official Headquarters: { WHITE HOUSE, WASHINGTON, D. C.
AND
FISHER BUILDING, CHICAGO, U. S. A.

SOUND MONEY will be coined under the supervision of Messrs. McKinley and Hobart from Uncle Sam's plates, enabling them to guarantee their patrons a hundred cent dollar, either silver or gold. Mr. Binner will personally supervise the coining of the very best plates for illustrating purposes, securing thereby the

CONFIDENCE of our patrons, and not take any chances with a half-price coin or plate, for half price equals half value. A 50-cent dollar is no more a 100-cent dollar than a 15-cent half-tone is a perfect half-tone. Such a combination is bound to assure to all alike

PROSPERITY such as we have all longed for. It is not a question of "knowing how," but simply a chance of proving to all that McKinley, Hobart & Binner can and will turn out "Perfect, Sound-Money, Confidence and Prosperity" Plates that will satisfy the most fastidious—not only in silver and gold, but copper as well. Give the new firm a trial.

Respectfully,

MCKINLEY, HOBART & BINNER,
WASHINGTON and CHICAGO.

Address all communications to "Binner, in the Fisher Building, Chicago." "Binner's Modernized Advertising" sent on receipt of five 2-cent stamps.

Geo. G. Stebbins.

ESTABLISHED 1821.

Ivan T. Burney.

The Journal and Courier.

STEBBINS & BURNEY.

LITTLE FALLS, N. Y., October 3, 1896.

C. F. AHLSTROM, Esq:

Agent The Whitlock Machine Co.

Dear Sir,—We learn that the———Co., of———
are contemplating the purchase of a pony press and we think it
may be to your interest to see them soon. The Company is
responsible and are doing a good paying business. We will be
glad to do anything we can to aid you in making a sale.

We have intended to write you for some time past—but
have deferred for one reason or another—and tell you how much
we like the press. It is splendid, and we have yet to find anything
about it where we think it might be improved. Although the
year has been a bad one in a business view, we have never re-
gretted for a minute that we bought the perfect little cylinder press.
You can safely refer to us at any time, for everybody in the office
is “in love” with the little pony.

Very truly yours,

STEBBINS & BURNEY.

Whitlock Two-Revolution Pony,

2 Rollers; Bed, 27 x 31.

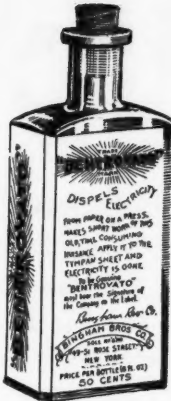
MANUFACTURED BY

THE WHITLOCK MACHINE CO.

SALES OFFICES:

132 Times Building, New York.

10 Mason Building, Boston, Mass.



"BEN-TRO-VÄ-TO"

(See page 527, August, 1896, number "The Inland Printer" for original.)

Price per Bottle
of
Eight Fluid
Ounces,
Fifty Cents.

For sale by all Dealers,
or

**Bingham Brothers
Company** •••••

Sole
Manufacturers,

49-51 Rose Street,
NEW YORK.

Get a bottle now; you
don't know when you
may be troubled.

THE INLAND PRIN



While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give names—not necessarily for publication, but as a guarantee of good faith. All letters of more than 1,000 words will be subject to revision.

THE ELECTRIC DISSIPATOR AS A MONEY SAVER.

To the Editor:

MILTON, Pa., June 11, 1896.

I wish to thank you for advice I got from THE INLAND PRINTER, which, by the way, was given another party in answer to a query. As I was in the same predicament at the time, I hastened to take advantage of the advice, and my troubles were over. During the early spring I was engaged in printing a catalogue on paper which was very heavily charged with electricity, and tried every means to overcome it. Your advice was to use a dissipator. Secretly, for fear of being laughed at, I sent for a bottle, and cautioned my pressman to say nothing if it was a failure and I was stuck once more. The first trial was on the second side of a run, and everything moved off smoothly. Still I was afraid, and tried it on a new run. The results were the same. After using it a couple of days our proprietor noticed that things were moving much smoother, and asked the reason. Then I explained. From that time I have had no trouble with electricity. I advocate no special brand, but know that the one I purchased did the work. The cost of dissipator and expressage was 75 cents, but I have half of it left, and it saved the firm many dollars.

C. M. SCHUYLER.

[The dissipator was the "Bentrovento," of Bingham Brothers Company, 49-51 Rose street, New York, advertised in THE INLAND PRINTER for February, 1896.—Ed.]

CONSERVATIVE VS. RADICAL TRADE-UNIONISTS

met with the st
will speak of
character, tha
nothing to ar
have its effe
the union
was refus
a strike
ness as
the un
on the
tive is
ing p
can b
kept
believ
protect
the wo
mand;
the union

CH

To the Ed.

It ha
be in
of cl
E
variat
has fr
when it
that gri
In such
one sid
had be
comp
an od
N
poi
p

BEWARE OF IMITATIONS.

Plain Proof for Printers ☺ ☺ ☺

"I have proved thee; thou art never destitute of that which is convenient." — BUNYAN'S PILGRIM'S PROGRESS.

THIS PICTURE shows in the foreground a press bought *nineteen years ago*, which has been run continuously ever since, in an office which is justly celebrated for producing the finest



printing extant — the Specimen Printing Department of the MacKellar, Smiths & Jordan Branch of the American Type Founders' Company, at Philadelphia. During that time less than \$20 has been spent for repairs on it. It is the Half Super-Royal Gally Universal No. 54 — the fourth of that size made — and the register is still perfect, the impression true, the power undiminished. There are in the same office three other Gally Universals — two of them in use over ten years; one put in a year ago. The latter has all the merits of the old No. 54, with added speed, more massive construction and many modern improvements.

We claim and can prove that for durability, power, perfection of distribution, labor-saving conveniences of all kinds, and for the production of perfect printing rapidly, the Gally Universal Press excels all others. Since nineteen years ago the quality has been improved, the prices greatly reduced.

"That which all men's experience teacheth them may not in any wise be denied." — HOOKER.

American Type Founders' Company,

*** General Selling Agents for the ***

Gally Universal Job Presses.

*Kept in Stock at all Branches.
For List of Branches, see "Business Directory" pages.*

*Send for Gally Universal Catalogue de Luxe,
the most handsome Press Catalogue ever issued.*

This page set with Bradley, Jensen Old Style, Satanick and Harvard Italic, made only by the American Type Founders' Co.

A BARGAIN!

more than next best press, then it is a Bargain. For this reason the

When a press is offered at a very slight advance on the price of the next best press, and is worth over 33 1-3 per cent

BEST
DISC
PRESS
MADE.

Peerless Presses are Bargains.

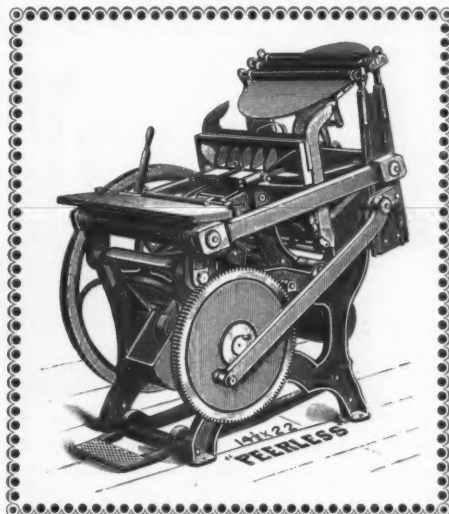
Peerless Speed—None faster; without jar or noise.

Peerless Comfort—All impression screws in sight; gear-wheel out of sight, not interfering with sheets, as on Gordons.

Peerless Impression—Compound toggle, acting direct on center of platen. Strongest where all other platens are weakest.

Peerless Strength—Recommended for embossing and other exceptional uses.

Peerless Durability—Workmanship perfect; based on quarter century's experience and true principles of construction, giving maximum of endurance with minimum of friction.



American Type Founders' Company,
GENERAL SELLING AGENTS.

AN OFFER.

Three sizes of an up-to-date Lever Paper Cutter, positively superior to all other lever cutters, at prices no higher than asked for second—yes!—third-rate cutters!

Peerless Gem Cutters.

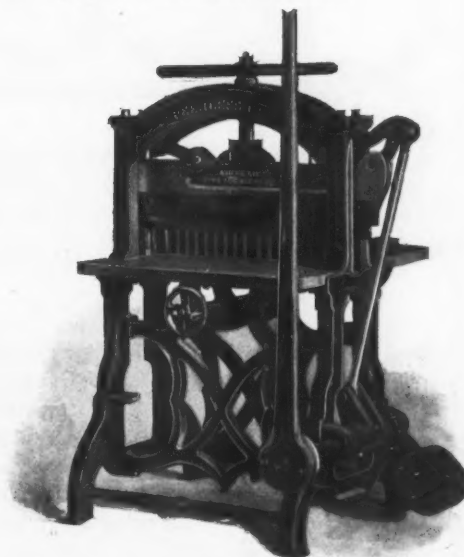
Made Specially
for the
American
Type Founders'
Company.

30-inch,	-	-	-	-	\$175 list.
25-inch,	-	-	-	-	125 list.
23-inch,	-	-	-	-	100 list.

But write for net cash prices.

All the above unequaled in strength, weight, power and ease of leverage, rigidity, accuracy, gauges, workmanship and finish.

For Sale at all Branches (see list of Branches in "Business Directory" pages elsewhere), of the



30-INCH PEERLESS GEM.

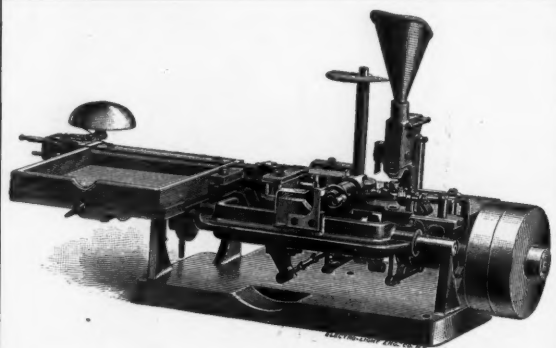
American Type Founders' Company.

This page set in Howland, Jensen Old Style and De Vinne Italic, all made exclusively by the American Type Founders' Co.

The Chadwick

Typesetter

♦ SIMPLE ♦ DURABLE ♦ INEXPENSIVE ♦



♦ ♦ ♦ ♦ ♦ Price, \$300 ♦ ♦ ♦ ♦ ♦

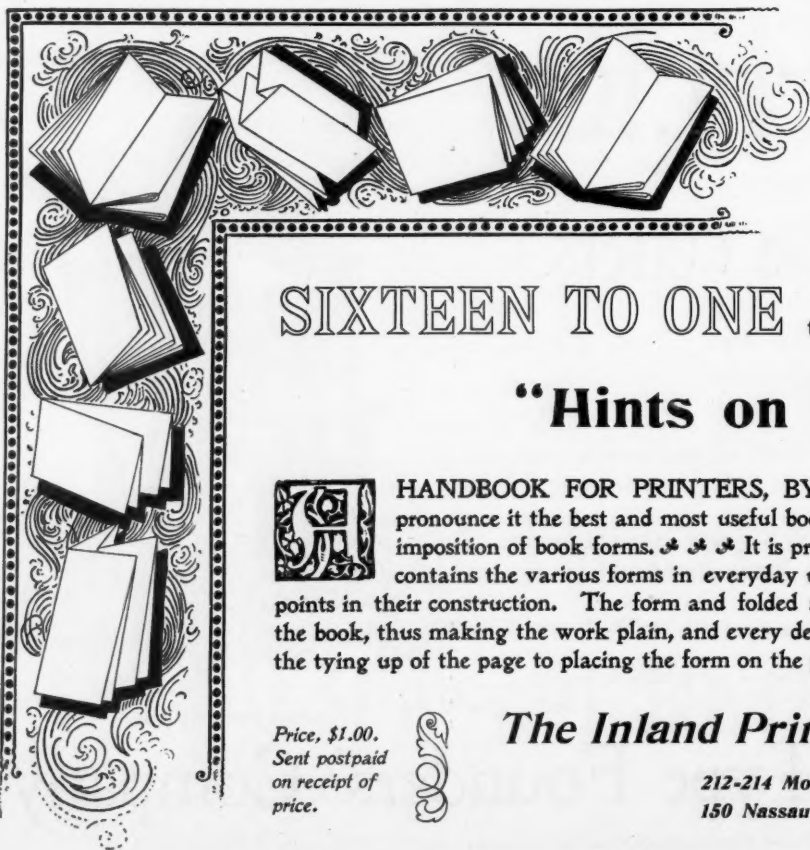
USES ORDINARY TYPE.
NO SPECIAL NICKS.

Sets any length of line, and is operated
successfully by any compositor.

Sole Manufacturers
and Dealers:

MAGUIRE & BAUCUS, Limited,

44 Pine Street, New York.



Good
as ~ ~
Gold!

SIXTEEN TO ONE

that when you have read

"Hints on Imposition"



HANDBOOK FOR PRINTERS, BY T. B. WILLIAMS, you will pronounce it the best and most useful book extant on the subject of the imposition of book forms. ♦ ♦ ♦ It is profusely illustrated, and not only contains the various forms in everyday use, but deals carefully with all points in their construction. The form and folded sheet are placed side by side in the book, thus making the work plain, and every detail is carefully dealt with from the tying up of the page to placing the form on the press.

Price, \$1.00.
Sent postpaid
on receipt of
price.



The Inland Printer Company,

212-214 Monroe Street, - - - CHICAGO.

150 Nassau Street, - - - NEW YORK.

The widespread popularity and universal
recognition of the merits of

BROWN & CARVER CUTTERS

is evidenced by the following names of
recent purchasers:

NEW YORK—American Bank Note Co.
CLEVELAND—W. M. Bayne Printing Co.
BALTIMORE—Schurmann & Momeny.
CHICAGO—Armour & Co.
PHILADELPHIA—Bailey, Banks & Biddle.
BETHLEHEM—Anton Hesse.
NEWARK, N. J.—The Whitehead & Hoag Co.
NYACK, N. Y.—Helmle Bros.
HARTFORD—Pope Mfg. Co.
NEW HAVEN—National Folding Box & Paper Co.

MONTCLAIR, N. J.—U. S. Printing Co.
SYRACUSE, N. Y.—Hall & McChesney.
RICHMOND, VA.—Whittet & Shepperson.
WINNIPEG, MAN.—Bulman Bros. Co.
ST. JOHN, N. B.—Barnes & Co.
SAN FRANCISCO—Mysell & Rollins.
SAN ANTONIO, TEX.—Maverick Litho-Ptg. Co.
ROCHESTER—Rochester Folding Box Co.
CINCINNATI—Gibson & Sorin Co.
DENVER—J. C. Teller.

OSWEGO MACHINE WORKS,
OSWEGO, N. Y.

THE MERRYMOUNT PRESS.

NOTICE

To all whom it may concern:

On the twenty-fifth day of August, 1896, Letters Patent Numbered 25,979, were issued from the Patent Office of the United States to D. B. Updike and Bertram G. Goodhue for a Design for a Fount of Printing Type.

The Type shown, described and claimed in the Patent aforesaid is that used in the Altar Book, from The Merrymount Press. The present notice is printed in the patented type; and all persons are cautioned that the rights of The Merrymount Press therein are exclusive and will be so maintained.

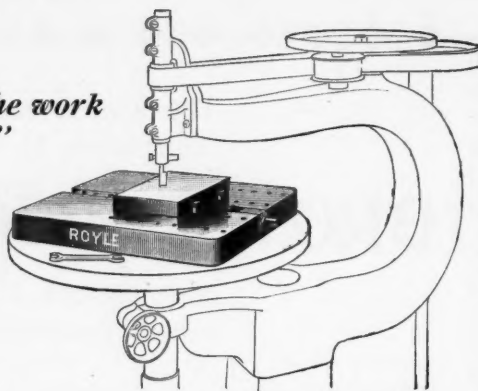
D. B. UPDIKE,
The Merrymount Press,
7 Tremont Place,
Boston.

A Customer Writes—

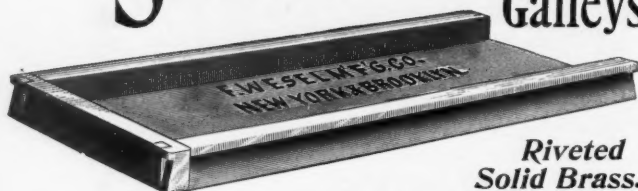
"We are entirely satisfied with the work done by your Routing Machine."

It is a great deal to be entirely satisfied with anything in this world. However, those using our Routers have reason to be satisfied, for they have machines that are entirely practical in every way. Our other machines are no less so.

JOHN ROYLE & SONS,
PATERSON, N. J.

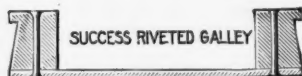


"Success" News and Job Galleys



*Riveted
Solid Brass.*

Made in the manner for which the name of WESEL has become famous, of all-brass, and with the rims riveted to the bottom—not screwed. The corners are interlocked, and the rim is of a new design calculated to secure strength and safety in handling. No danger of "pi" in lifting. A time saver.



Rim and End View.

*News Galleys, single column, \$2.00; double column, \$2.50.
Job Galleys in all sizes, from \$1.50 to \$6.00.*

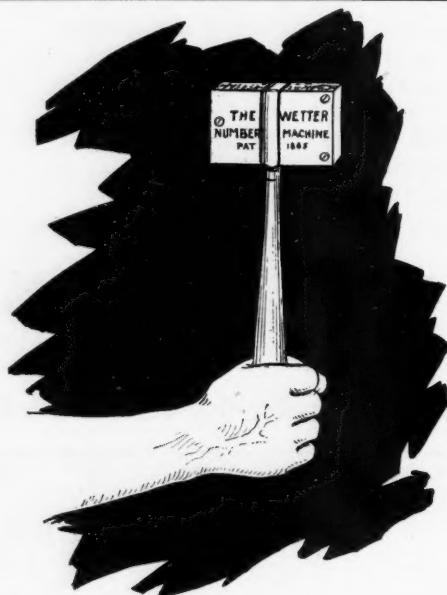
F. Wesel Mfg. Co.

Printers' Electrotypers' and Bookbinders' Machinery and Supplies....



82-84 Fulton St.
NEW YORK.

Factory, 78 and 80 Cranberry Street, Brooklyn, N. Y.



The Hammer that Hits

the nail of prosperity on the head.

Are you trying to drive your "nail" without a "Wetter"? Mind you, don't pinch your income by the process.

Why not purchase a "Wetter," make a hit, and hold up your head along with your competitors who have been driving past you by the aid of Wetter Numbering Machines.

JOS. WETTER & CO.,

20-22 Morton St., BROOKLYN, N. Y.

OUR PROFIT-MAKING
TRADE HELPS:
LITHOGRAPHED
STOCK CERTIFICATE BLANKS
BOND BLANKS
CERTIFICATE OF DEPOSIT
CHECK & DRAFT BLANKS
SCHOOL & COLLEGE
DIPLOMAS.

1897

Calendars and Maps

"THE MOST FOR THE MONEY."
PRICE LISTS AND SAMPLES ON APPLICATION.

GOES LITHOGRAPHING CO.

160-174 ADAMS ST.
CHICAGO.

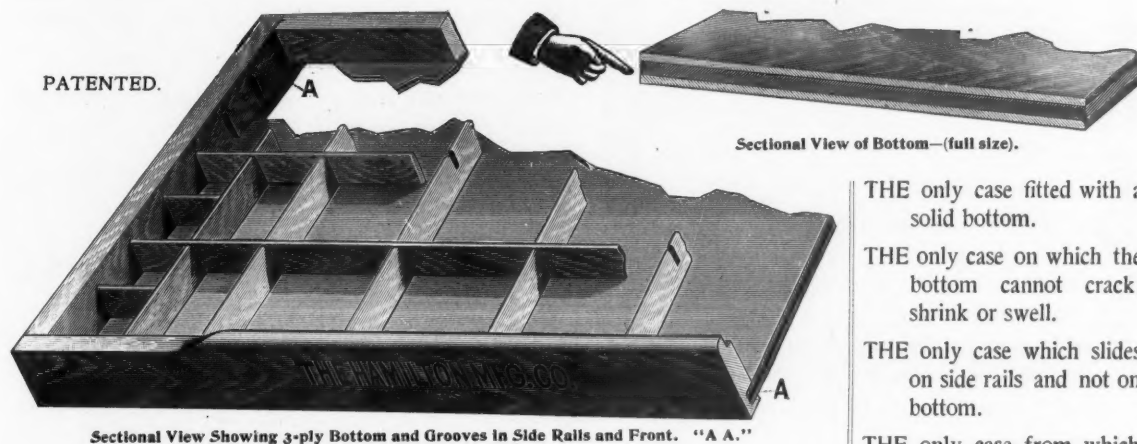
LITHOGRAPHING
IN ALL ITS BRANCHES
FOR THE TRADE.
.....
OUR FACILITIES ARE
UNEXCELLED.
PRICES AND QUALITY
UNEQUALLED.
WRITE FOR ESTIMATES
AND SAMPLES.

Hamilton's "New Departure" Case



CASE MAKING has attained such perfection that there has seemed to be little chance for improvement aside from the bottom. Heretofore the best bottoms obtainable have had a tendency to *crack from swelling or shrinking*. We offer here a bottom which **CANNOT CRACK, CANNOT SHRINK, CANNOT SWELL**, because the **GRAIN IS CROSSED**. There is no more probability of this bottom cracking than there is of a board cracking crosswise of the grain.

The Grain is Crossed...



THE only case fitted with a solid bottom.

THE only case on which the bottom cannot crack, shrink or swell.

THE only case which slides on side rails and not on bottom.

THE only case from which the bottom cannot be torn off, because it is rabbeted into the side rails and front.

THE only substantial improvement in case-making in modern times.

THE HAMILTON MFG. CO.

Two Rivers, Wis.

Sole Manufacturers of "THE NEW DEPARTURE CASE."

Wood Type and Printers' Furniture

OF SUPERIOR QUALITY.

Our goods are handled and carried in stock by every first-class dealer in Printers' Supplies in America. Ask for them.

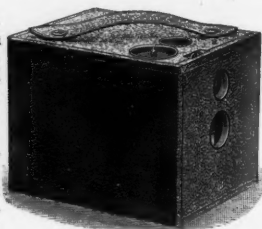
Get the Best.

Send to us or to your dealer for our catalogues. They cost you nothing.



Photography Simplified.

Picture taking with the Improved Bulls-Eye camera is the refinement of photographic luxury. It makes photography easy for the novice—delightful for everybody.



LOADS IN DAYLIGHT with our light-proof film cartridges. Splendid achromatic lens, improved rotary shutter, set of three stops. Handsome finish.

Price, Improved No. 2 Bulls-Eye, for pictures	
3½ x 5½ inches	\$8.00
Light-proof Film Cartridge, 12 exposures, 3½ x 5½	.60
Complete Developing and Printing Outfit,	1.50

EASTMAN KODAK CO.

Booklet Free.

Rochester, N. Y.

Keith Paper Company

TURNER'S FALLS, MASS.

FACSIMILE
OF
WATERMARKS.



SEND
FOR
SAMPLES.

KEITH LEDGER PAPERS are well made, strong, hard sized, rule nicely, write easily, erase and rewrite without difficulty, and have been given the preference by good judges in competitive tests with all other leading brands of Ledger papers.



RAVELSTONE Flats are made in Laid and Wove, White and Perfection Tints, and are used by Lithographers, Stationers and Printers for first-class Commercial Stationery for Banks, Insurance Offices and Business Houses generally. These papers are also put up ruled and folded, in usual sizes.



WESTLOCK Flats are well known and highly prized for their good color, cleanliness, freedom from imperfections and all adulterants, strength, hard sizing, and are used for all kinds of commercial work, being especially preferred by makers of Blank Books, because they are thicker for the weight than other papers. These papers are put up folded, and in Note, Letter and Bill Heads, etc.

The above Papers are offered to the Trade through Agents located in the principal centers of distribution throughout the Country.

Just Out...

THE CRAMER CONTRAST PLATES.

Made specially for Photo-Mechanical Work, Line Drawings, and all work where the greatest Contrast is desirable.

Try them, and convince yourself that they are just the thing for Process Workers.

Full descriptive Catalogue sent free to any address on application. Manufactured by

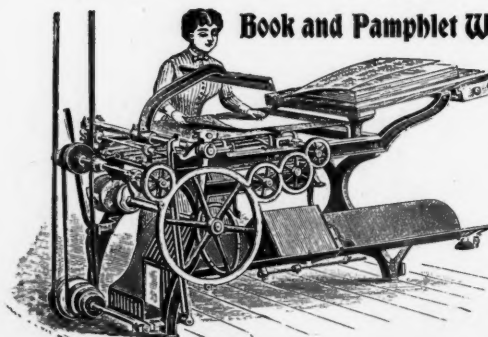
G. Cramer Dry Plate Works,
ST. LOUIS, MO.

NEW YORK OFFICE, 265 Greene Street.

Paper Folding Machines

FOR FINE

Book and Pamphlet Work.



FOLDING, and FOLDING and PASTING MACHINES
feeding to slide guides for PERIODICAL WORK.

CHAMBERS BROTHERS CO.

Fifty-second Street, below Lancaster Avenue, PHILADELPHIA.

E. C. FULLER & CO., Sole Agents,

28 READE ST., NEW YORK.

285 DEARBORN ST., CHICAGO.



Specimen of half-tone, hand-tooled in
wood engraving style, by
J. MANZ & CO., ENGRAVERS,
183, 185 and 187 Monroe St., Chicago.

LA CRIADA.

From photograph by
MARCEAU & BASSETT,
(Copyrighted 1896)
Indianapolis, Indiana.



PLAYMATES.

Engraved by
GRAND RAPIDS ENGRAVING COMPANY,
Grand Rapids, Michigan.